

# THE ILLUSTRATED LONDON NEWS

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ONE SHILLING.

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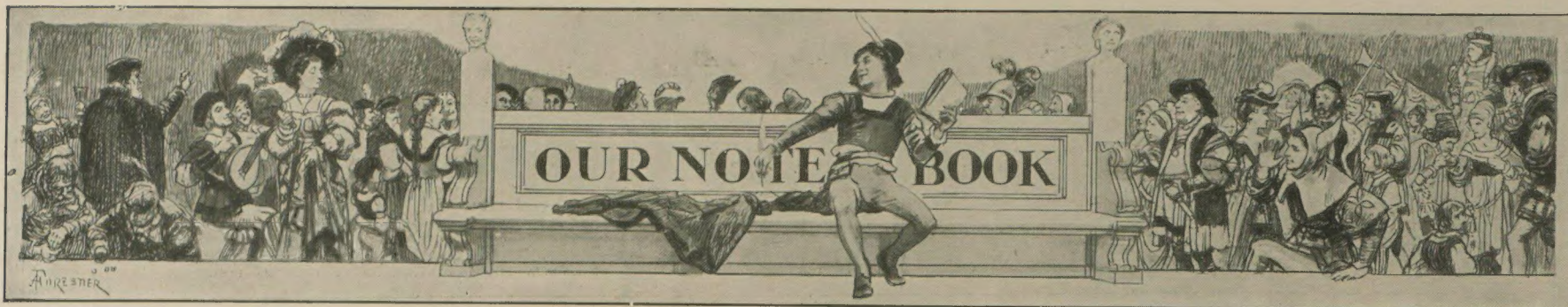
## ONCE A NEW YEAR CUSTOM OF CLEMENT'S INN: ORANGES AND LEMONS GIVEN TO CHILDREN AT ST. CLEMENT DANES.

After an afternoon service held recently at St. Clement Danes, in the Strand, children of the parish were given oranges and lemons, while the new bells chimed the tune of the familiar nursery rhyme beginning "Oranges and lemons, say the bells of St. Clement's." It originates from an old New Year's Day custom at Clement's Inn, where the servants

gave presents of oranges and lemons to the barristers in chambers. The eleven bells, one of which—the "Sanctus"—dates from 1580, and the rest from a century later, were re-hung last summer. They now play three tunes, including "Oranges and Lemons," which has replaced "The Lass of Gowrie."—[Drawing Copyrighted in the United States and Canada.]

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER.





By HILAIRE BELLOC.

AS I stood in Treves the other day for the first time after an absence of seven years (and the war in between) I could not but wonder whether—since the tide in Europe has turned—the place would not recover what is, if they only knew it, the glory of these German towns: its individual tradition; its private excellence; its pride in antiquity.

Treves as an outer provincial thing is unworthy of its history. Treves was never meant to be a vulgar Prussian experiment. It is as old as Europe. It has, like all those towns of the Rhine basin—of which it is the last Western example—a faculty for preserving what is old and an active tradition within it of the Roman Empire. It was a provincial capital of that Empire just at the moment of the transition before the central government broke down, and the story of it from that time onwards has never been interrupted. There are many modern authorities who pretend (basing their thesis upon guesswork) that Treves and this lower valley of the Moselle was once Celtic—or, as we say to-day, French—that it was just like Toul, or Metz, or Verdun, but that the district was later overflowed by German speech: that it was invaded. There is no real or certain evidence for any change in the boundaries of German speech towards the West within recorded time. The various German dialects (which were, of course, not original at the beginning of our recorded history, but were already more than half Latin in their wording) reached to a certain limit which they have not overpassed in two thousand years, but from which also they have not receded. Treves, I take it, was what to-day we call *German* just as much when Priscillian was there condemned as it is to-day.

The stamp of Rome is set upon it very largely, as it is upon everything German west of the central forests and the waste Baltic land. And Treves has the good fortune to have preserved great monuments of that time. The Black Gate is the most famous of them. But I am not sure that the restored Basilica, though most of its bricks are new, does not affect the traveller more.

You might come upon it in Ravenna, and it would not be out of place. By a nice irony, its strict, solemn simplicity, its high, blind arches, regular and repetitive, its vast blank of wall, and all that reminds you of the later Cæsars, were given over for use as a garrison church to men from hundreds of miles away, a garrison which has now disappeared. By a nice irony, this astounding thing, instinct with Rome, was used for the artificial parade of Prussians who were as little native to Treves as one breed of similarly speaking men could be to another. This great church and the Black Gate at the other end of the town, piled up enormous above the market centre, are the chief standing recollections of that moment when the Empire had just settled into its Christian mould. They saw St. Martin coming in, as Milan had seen him. They saw the crowds that besieged the Imperial Courts when the Spanish bishop was condemned. They saw the procession that moved out to his beheading.

And there is a third point in Treves which arrests one still more, although it is broken to an old ruin, and that is the remaining decayed defence of the old palace. It has been built up, and re-built up with rough stone, through the Dark Ages, so that now you look at the rude courses and the rough, half-buried

arches as you look at a piece of Pevensey or Richborough. But the very fact of its continuous decline in grandeur recalls its continuous use, and you can stand in a roofless room which held in turn the Apostate and the giant Maximin, and which heard the high, piping voice of Charlemagne, incongruous with his tall presence and dignity.

All that great transition from the pagan to the mediæval Europe one feels more at Treves even than one does at Aix; and this, I suppose, is because the roots of Treves go deeper, but partly, also, because Treves is more of a border town.

Like every countryside in Europe, this rich pocket in the valley of the Moselle has kept its real spirit,

individuality. Perhaps some later symbol will mark the resurrection of that spirit.

There is also in the heart of the town something which the people may well boast of as a mark of their Western inheritance. It is the first of the Gothic churches of Germany.

It came surprisingly early. Suger had planted, during the Second Crusade, three miles north of the Gate of Paris, the aboriginal pointed arch from which so vast a revolution in architecture was to spring. You get the cathedral of Paris, and Chartres, and Rheims, and Beauvais, and Amiens, and the whole movement. But this little church, right up against the tremendous cathedral of the Dark Ages, this little church here, hundreds of miles away from the Gallic origin of such things, was begun actually within a hundred years of Suger's innovation! St. Louis was

still a boy, and so was Henry III. of England, when the first stones of the delicate thing were laid here in Treves. How European and civilised a place it was in those days!

And talking of this church, I came upon something there even more astonishing than its early witness to the Western spirit of Treves. Immediately to the left of the choir I also found a witness of the *endurance* of civilisation in Treves—a thing of, I suppose, the other day—a little statue in freestone, of the most heavenly sort: what the will of an English king prettily called "*Mariolam quamdam*"—"some little Madonna or other."

It seemed to be unknown. There was no reproduction of it in the town. No one had a photograph of it. No one could tell me who had carved it. It looked quite new. It was as good a thing as ever I have seen. And it was here in Treves! It was in a place which finds itself upon the map (as the map still insecurely stands) mixed up with the monstrosities of the monument of Leipzig,

the hideous vulgarity of the Emperor's palace at Posen (but I forgot. Posen is no longer counted upon the same map), the comic streets of Berlin.

Seeing such a noble statue there, I thought to myself of what advantage it would be if the people who write about Europe would really travel. If only they would stop going from one large cosmopolitan hotel to another, and giving us cuttings from newspapers as the expressions of the popular soul! If only they would peer about and walk and see things with their eyes! This little statue to the left of the choir of Treves would be an education for such men. No longer would they talk of Treves as something identical with strange and distant Königsberg or as a cousin to vulgar Frankfurt. It would no longer be for them a railway station or a dot upon a map. Even as I looked at that statue I bethought myself of that other statue: the enormity at Metz. For, as we all know, the Prussian Government built, or rather plastered, on to the Western porch of Metz a red statue of the late Emperor and Prussian King. He appears as the Prophet Daniel. The rest of the cathedral is of a marvellous and aged grey, but he is red, carved out of red stone. He is dressed up in a sort of monk's habit with a cowl. His moustaches are turned up fiercely at the end—and yet the statue is solemnly inscribed with that title: "*The Prophet Daniel*" . . .

These are the things that our generation have seen and that posterity will not believe.



THE WORLD'S LARGEST AIRCRAFT-CARRIER: H.M.S. "EAGLE," EXPECTED TO BE THE FLAG-SHIP OF THE NEW NAVAL WING OF THE AIR SERVICE—THE STERN, SHOWING THE CURVED FLYING DECK.

H.M.S. "Eagle," recently undocked on the Tyne, was laid down in January 1913 as the Chilean battle-ship "*Almirante Cochrane*," a sister-ship to H.M.S. "*Canada*." Later she was converted into an aircraft-carrier. She is nearly 700 ft. long, with upper deck free for aeroplanes to rise and alight. The single funnel is on the extreme starboard side, and a clear run of 660 ft. is thus obtained. She displaces 26,000 tons, and will steam 24 knots.

its individual soul alive underneath the covering of conquest and administration. If Treves were tomorrow to become again, as it was in the past for so many centuries, a State, there would be hardly any change to the eye. The same sharply-cut hills going in succession like cliffs along the valley—the typical hills of Lorraine which Poussin loved—would still carry the same terraced vineyards, and the specially Northern cultivation of the grape would show all its accustomed marks.

As one goes up the valley, one may still see upon one of the sandstone slabs of the steep above the river road, a sign marking the limit of the jurisdiction of the Archbishop, a crozier and a cross deeply carved into the smooth rock. It is a symbol of what Treves was in the past, of its strong local character and



# SINN FEIN'S NEW GUERRILLA TACTICS: ARSON; PRECAUTIONS IN DUBLIN.

PHOTOGRAPHS BY C.N. AND NEWSPAPER ILLUSTRATIONS.



MILITARY ACTIVITY IN IRELAND, INCLUDING THE SEARCH OF ALL VEHICLES APPROACHING DUBLIN: A SOLDIER STOPPING A MOTOR-CAR.



AFTER ITS OCCUPANTS HAD BEEN SEARCHED: A SOLDIER REMOVING A BARBED-WIRE BARRICADE TO LET A TRAM PASS IN DUBLIN.



FIXED BAYONETS IN IRELAND: SOLDIERS SEARCHING A COUNTRY CART IN THE STREET BEFORE ALLOWING THE DRIVER TO PROCEED.



ALL THAT REMAINED OF INCOME-TAX PAPERS AFTER A TAX-COLLECTOR'S OFFICE IN DUBLIN HAD BEEN BURNT: REMOVING THE DÉBRIS.



A SERGEANT SEARCHING A HAY-CART: CARRYING OUT MILITARY PRECAUTIONS IN DUBLIN DURING THE EASTER WEEK-END.



SEARCHED AT THE POINT OF THE BAYONET: A MOTOR-CYCLIST ENTERING DUBLIN BEING HELD UP BY A MILITARY PATROL.

Remembering the events of Easter Monday, 1916, the military authorities in Dublin took stringent precautions against the occurrence of a similar rebellion this Easter. All vehicles entering Dublin were stopped and searched by soldiers, including even tram-cars, whose progress at certain points was arrested by barbed-wire barricades. The fears of another "Easter Rebellion," however, proved unfounded. The Sinn Feiners have found their new

"guerrilla warfare" more effective and more difficult to deal with. This has so far taken the form of sporadic incendiarism. On the night of April 3, it was notified, 144 police stations in various parts of Ireland were burnt down, and 9 other barracks damaged by fire. Raids were also made on income-tax offices in 20 towns, and huge quantities of official documents destroyed. In Dublin 6 offices were almost entirely gutted.



# DESIGNED "TO SETTLE ONCE AND FOR ALL THIS AGE-LONG DIFFERENCE": THE HOME RULE BILL—THE SECOND READING.

DRAWN BY OUR SPECIAL ARTIST  
IN THE HOUSE, STEVEN SPURRIER, R.O.I.



**CARRIED BY A RECORD MAJORITY: THE NEW HOME RULE BILL—MR. IAN MACPHERSON.**

The Second Reading of the new Home Rule Bill for Ireland was passed in the House of Commons on March 31, after three days' debate, by a majority of 254 votes—a record majority for any Home Rule measure. The Bill was introduced by Mr. Ian Macpherson, Chief Secretary for Ireland, who has since resigned, and has been succeeded by Sir Hamar Greenwood. Mr. Macpherson described the Bill as "an honest and sincere attempt to settle once and for all this age-long difference." Proceeding, he said: "If the non-coercion of Ulster is recognised, it is equally recognised that secession from the United Kingdom or from the Empire by Ireland can never be tolerated. . . . There could be no more suicidal policy. I am not going to discuss now the material prosperity of Ireland, which is notorious all over the world. The incontrovertible fact remains that its prosperity is due, and due alone, to the Imperial connection."

**CHIEF SECRETARY FOR IRELAND (SINCE RESIGNED), MAKING HIS INTRODUCTORY SPEECH.**

The chief feature of the new Bill is the establishment of two Parliaments in Ireland, for North and South respectively, each with complete local autonomy. Our drawing shows Mr. Macpherson speaking. Behind him, to the right, is Mr. Lloyd George, on the front Government Bench. Sir Edward Carson is seen in the second row, the third figure from the rear end. In the next row is Lord Robert Cecil (leaning forward) on the extreme right. On the front Opposition Bench, on the left in the drawing, are (from left to right) Mr. Asquith, Mr. Clynes, General Seely, and Mr. J. H. Thomas. Beyond and above the last-named may be seen Lady Astor, and in the row behind her are (l. to r.) Mr. T. P. O'Connor (in top-hat), Mr. Devlin, and Captain Redmond.—(Drawing Copyrighted in the United States and Canada.)



## EVENTS WHICH LED TO THE FRENCH OCCUPATION OF

PHOTOGRAPHS BY ILLUSTRATIONS



IN THE DISTURBED RUHR DISTRICT: AN ALLIED OFFICER HELD UP BY GERMAN GOVERNMENT TROOPS FOR PASSPORT EXAMINATION.



THE DISTURBANCES IN THE RUHR DISTRICT: "RED" ARMY DEFENCES AT LOHBERG—A STREET BARRICADE.



YOUNG INSURGENTS IN THE RUHR DISTRICT: TYPES OF THE "RED," OR WORKMEN'S, FORCES, MOUNTED AND OTHERWISE.



RE-ESTABLISHING THE EBERT-BAUER GOVERNMENT IN BERLIN: DISPERSING MUTINOUS REGULARS AND BALTIC

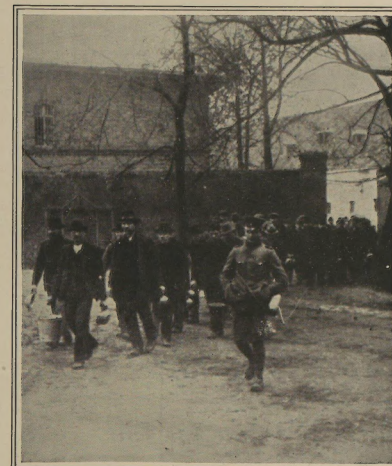
It was announced on April 6 that, in consequence of the German Government troops having advanced into the neutral zone in the Ruhr district, ostensibly in order to suppress the "Red" forces of the Central Workers' Council, France had decided on military intervention, and French troops occupied Frankfurt and Darmstadt early that morning. Regarding the central lower photograph, "L'Illustration" (by whose courtesy we reproduce it) says, in its issue of April 3: "Though the Government of President Ebert was able, on March 20, to re-establish itself in Berlin, the situation in Germany and the German capital itself remains none the less very much disturbed. In Berlin, amid scenes reminiscent of the front—with trenches, outposts, dog-outs, and machine-guns—daily conflicts have occurred. The Bauer Cabinet was succeeded by a Coalition Cabinet under the ex-Foreign Minister, Hermann Müller, which

## FRANKFORT AND DARMSTADT: THE RUHR DISTURBANCES.

BUREAU AND ATLANTIC PHOTO CO.



WITH THE "RED" FORCES AT LOHBERG, IN THE DISTURBED RUHR DISTRICT: ARMED WORKMEN ON HORSEBACK.



SPARTACIST PRISONERS TAKEN BY THE GERMAN GOVERNMENT TROOPS IN THE RUHR DISTRICT: A SCENE AT WESEL.



LOYAL GOVERNMENT TROOPS, WITH AN ARMoured CAR, TROOPS, ON THE PARISER PLATZ.



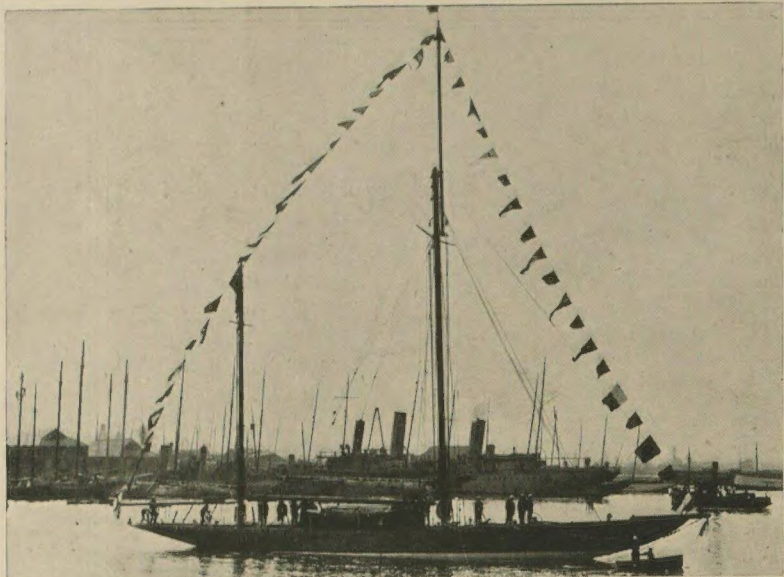
ARTILLERY IN THE RUHR DISTRICT: "REDS" LOADING A MINENWERFER (TRENCH-MORTAR) AT LOHBERG.

presented itself before the National Assembly on March 20, when he announced his intention of loyally carrying out the Treaty with the Entente and of renouncing warlike methods in politics. Meanwhile, the Berlin Government is pre-occupied with restoring order in the basin of the Ruhr, which is still controlled by a revolutionary dictatorship supported by important "Red" forces. After a vain attempt at conciliation at Bielefeld, Herr Müller sent an ultimatum to the Workers' Council at Essen, and reinforced his troops of repression. At the same time, on the opposition of France, he constantly disavowed any intention of sending into this zone, made neutral under the Treaty of Versailles, the excessively strong forces which he had at first proposed to employ. . . . What the Government first desires is the disarmament of the insurgents."

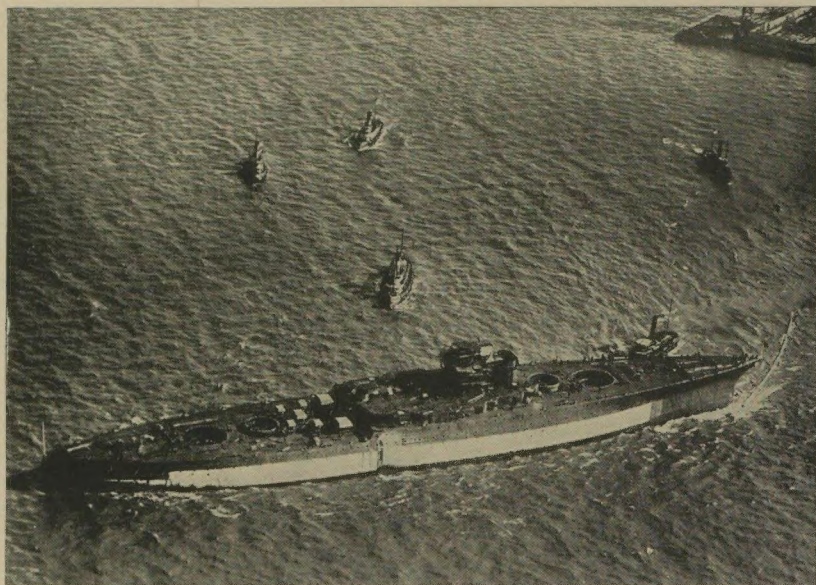


# SPORT AND EARNEST: YACHT AND WAR-SHIP; FOOTBALL; ATHLETICS.

PHOTOGRAPHS BY TOPICAL, C.N., SPORT AND GENERAL, AND NEWSPAPER ILLUSTRATIONS.



THE LAUNCH OF "SHAMROCK III." : A TRIAL YACHT TO RACE "SHAMROCK IV." SIR T. LIPTON'S AMERICA CUP CHALLENGER.



TO MOUNT EIGHT 16-INCH GUNS, THE LARGEST EVER CARRIED : THE U.S.S. "MARYLAND" LAUNCHED—SEEN FROM AN AEROPLANE.



THE QUEEN PRESENTING THE ARMY CUP TO THE WINNERS (R.A.M.C.) : THE KING ON THE LEFT.



THE WINNER OF THE LONDON TO BRIGHTON WALK : MR. H. L. V. ROSS.



THE ARMY CUP FINAL AT ALDERSHOT : THE KING CONGRATULATING THE WINNERS (R.A.M.C.).



WINNERS OF THE INTERNATIONAL RUGBY MATCH—FRANCE V. IRELAND : THE FRENCH TEAM AT HALF-TIME, COVERED WITH MUD.



THE INTERNATIONAL CROSS-COUNTRY CHAMPIONSHIP OVER A 9-MILE COURSE AT BELFAST : THE WINNING ENGLISH TEAM.

"Shamrock III." was launched at Southampton on April 3, and it was arranged she should leave shortly after for New York, for a series of trial races with "Shamrock IV.," now in American waters, Sir Thomas Lipton's challenger for the America Cup. "Shamrock IV.," which has been laid up in New York since 1914, recently escaped destruction in a fire, illustrated in our issue of April 3.—The U.S.S. "Maryland," which our photograph shows just after her "christening" and launch at Newport News, Va., is the giant of the United States Fleet. She is 624 ft. long, with a displacement of 32,950 tons. Her gun-turrets, it may be noted, were not yet fixed when the photograph was taken.—

The King and Queen watched the Final of the Army Cup at Aldershot on Easter Monday, and her Majesty presented the Cup to the winners, the R.A.M.C. team, who beat that of the 1st Hampshire Regiment.—Mr. H. L. V. Ross won the London to Brighton walk for the George Michael Cup on April 3. His time was only 4 min. 44 sec. over his own record of 8 hours 11 min. 14 sec., made in 1909.—France beat Ireland in the last international Rugby match of the season, played at Dublin on April 3, by 15 points to 7.—The International Cross-Country Championship between England, Scotland, Ireland, and France, held at Belfast on April 3, resulted in an easy win for England.



## SPRING TRUE TO ITS IDYLIC REPUTATION: BUDS OF APRIL.

DRAWN BY J. SIMONT.



THE FIRST VISIT OF THE YEAR TO THE COUNTRY HOUSE: A FRENCH FAMILY ENJOYING THE "ETHERIAL MILDNESS" OF BALMY SPRING.

It is dangerous, in this country at any rate, to anticipate the weather, and if we enlarge on the mildness of the present spring, it may be snowing a blizzard by the time our words appear in print. There is a sinister association between the sound of Easter and that "wild Nor'-Easter" whose bracing rigours Kingsley celebrates. Whatever may be to come, however, before May is here, certain it is that so far Spring has lived up to its idyllic reputation far more than usual in recent years. We have not felt

Thomson's phrase, "etherial mildness," to be out of place, though Shakespeare, ever a true observer of nature, reminds us that "unruly blasts wait on the tender spring," and we must not be surprised if we still get them in April, or even in May. That our friends in France have also been enjoying a fine *printemps* is evidenced by the drawing, which shows a French family down at their country place for the first visit of the year.—[Drawing Copyrighted in the United States and Canada.]



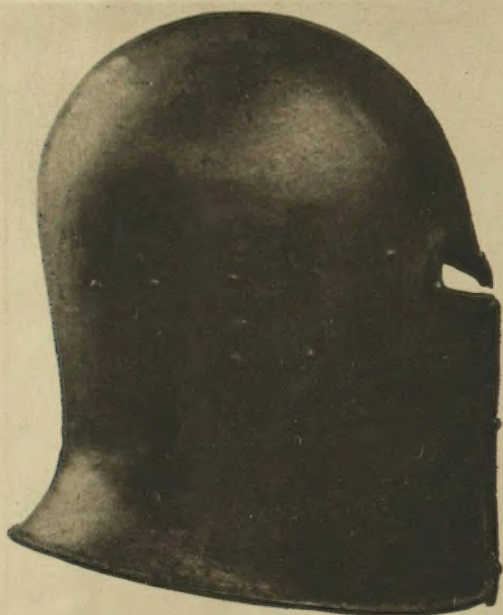
## ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

WITH no uncertain reiteration, firm bidding continues and high prices are maintained for all English furniture of a fine character.

At Messrs. Christie's rooms recently a Charles II. marqueterie cabinet of walnut, finely inlaid in coloured woods and ivory with vases and birds and coloured flowers, on a stand with four drawers, and having folding doors with other drawers, sold for £997 10s., from the collection of Sir Edward Hopkinson Holden, Bt., deceased. The artist craftsman who produced this work did not give as little of his skill, but as much as possible, in that he carried the marqueterie to the inside of the drawers as exhibiting the touch of colour he set out to impart.

At the same sale a Queen Anne walnut settee with the framework painted with coats-of-arms, and having cabriole legs inlaid with marqueterie, brought £892 10s. Here the allurements consisted mainly in two panels in seat and back of English sixteenth-century tapestry from the Sheldon looms, with figures allegorical of the Virtues and hunting scenes. This was a presage of coming events, for a few days later, at Messrs. Sotheby's, a Sheldon tapestry map of Gloucestershire realised £1010. Warwickshire tapestry will now vie with Mortlake, nor will it be surprising if further finds are made.



NEVER BEFORE IN THE MARKET: "A GLORIOUS ITALIAN SALADE, ONE OF THE FINEST PIECES IN THE LAKING COLLECTION."

This salade, which is in a wonderful state of preservation, is of Milanese workmanship, made about 1470, probably by Tomaso Missaglia. The armourer's mark is seen repeated on the right side of the cranium. The rivets still retain in position the canvas for the headlining.

From the Catalogue of the Laking Collection of Arms and Armour (Sale to begin on April 19). By Courtesy of Messrs. Christie, Manson and Woods.

In the Preface contributed by Baron de Cosson to the catalogue of the collection of arms and armour of the late Sir Guy Francis Laking, Bt., to be sold, in a four days' sale, commencing April 19, by Messrs. Christie, there is a touch of pathos linking the collection with its former owner. Born in the precincts of the Court, a denizen of St. James's from his boyhood, son of the Court physician, his very cradle-song was the clank of arms at the changing of the guard. In youth he bore himself bravely in knight's armour, and cantered around a meadow on a pony just for fun, to see how it felt to ride in armour as in the old days of plumed knights and jousts and tourneys.

At the outset it may be interpellated that to tilt a lance at what the Baron in his preface calls "the documentary way" of studying armour, as opposed to the practical and technical method of study, is to break a lance against ripe scholarship. A disappointing and irrelevant example of how not to do it was given in Brett's "Development of Arms and Armour," produced in 1894. Although Brett was a great collector, the *édition-de-luxe* catalogue of his collection was disappointingly trivial, in spite of its sumptuous binding. But it must be admitted that the documentary evidence afforded by the study of effigies and church brasses, of inventories, and of the rich data afforded by the publications of the Public Record Office under the auspices of the Historical Manuscripts Commission, does assist in

establishing the highest flights of intuition. The most marvellous conjecture in *expertise* is, after all, unproven till corroborative evidence, often documentary, is forthcoming.

Given a practical knowledge of the armourer's craft and a satisfied "inquiry as to the why and wherefore of each piece," to quote Baron de Cosson, the gift of instinctive selection and rejection, and the unerring placing of date and possibly of maker, are all strengthened by extraneous proofs. The present catalogue would lose much of its value if it were not supported by practical parallels in regard to deduction as to origin, or reference to hall-marked examples which have passed through other great collectors' hands, such as Brett, M. Victor Gay, and the Hastings, FitzHenry, and other collections. The English dagger about 1450 loses nothing in interest in being supported by the statement that it "resembles one in the collection of Dr. Figdor of Vienna, previously in the collection of Sir Charles Robinson, who acquired it at the Audley End Sale," and that it is "illustrated in Sir Guy Laking's 'European Arms and Armour.'"

When one recollects the work of such scholars as Way, Planché, William Burges, and of Lord Dillon (to whom Baron de Cosson pays a gracious tribute), who have added so much to our knowledge of armour since the days of Meyrick and Hewitt, we are profoundly grateful; and we remember too, may we be permitted to say, the masterly "documentary" presentment of "Gauntlets" and "English Military Effigies" in the *Archæological Journal* by Baron de Cosson, and certain not-to-be-forgotten essays, as, for example, the "Catalogue of the Exhibition of Ancient Helmets," and Lord Dillon's scholarly papers in *Archæologia* and elsewhere.

The Laking Collection stands on the reputation of the King's Armourer, and it is a sound foundation. The late Sir Guy Laking admitted no examples to his collection of which he was not sure. Every piece, therefore, is hall-marked to that extent. He had glorious opportunities, and he neglected nothing to make himself master of his art. As a worthy knight, he conserved treasures which now pass on as heirlooms to future collectors engraved with an added invisible mark not readily wiped out by the finger of Time, denoting that a lover and master of arms lingered lovingly over these monuments of chivalry, endowed with a spirit more enduring than brass.

The collection embraces partisans and daggers, and maces and swords, and cross-bows. There is a fine hilt of a civil sword of Coventry of the fifteenth century, and there is a finely chased and engraved sword-hilt of Italian seventeenth-century work, with modelled knuckle guard with Mars, and the quillon in the form of two winged figures united, to the ricasso, which is decorated with panels with mounted warriors. Dutch and Spanish, German, Italian, and French examples jostle each other for pride of place.

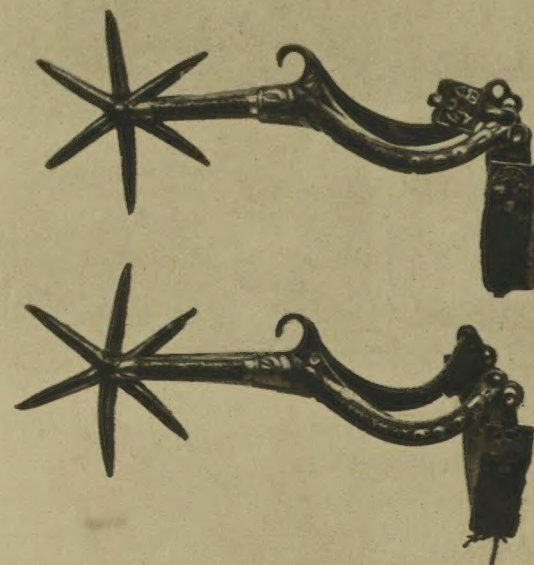
Spurs have a section of their own; and Court swords, with their ingenious and delicate artistry, have the run of half a day under the hammer. From William III. to the late days of George III., from Louis Quatorze to Louis Seize, these exquisitely chased and decorated swords claim their distinctive study. They include a Court sword-hilt of cut steel set with panels of Wedgwood china.

Apart from all the heirlooms of posterity in the fine acquired pieces from former collections, we love the examples the owner dug out for himself to be similarly passed on. His London finds, as Keeper of the London Museum, we instinctively admire. The dagger (about 1470) found in the Thames at Westminster wins our curiosity as to who threw it there. The model of a fourteenth-century helm of glazed English pottery found during excavations at Storey's Gate, Westminster, in 1911, claims notice. The sword of the eleventh century, the pommel and the quillon damascened in silver and inlaid with fillets of copper, found in the Thames at Vauxhall; or the sporting cross-bow of walnut, inlaid with mother-of-pearl embellished with the arms of the House of Tudor in steel, found in the roof of a house near Hove, Sussex—all

indicate careful and watchful surveillance over finds. Farther afield, there is the fine pair of spurs found, together with an enamelled horse-bit, in an oak chest in the moat of the Château du Bouchat.

A glorious Italian Salade, one of the finest pieces in the collection, was found in a private house in England, and here at the Laking Sale commences its peregrinations in records adown the auction prices of time.

A fine Venetian Salade of Milanese work, with the Venetian armourer's mark thrice repeated, in pride of



FOUND IN THE MOAT OF THE CHATEAU DU BOUCHAT: A PAIR OF FRENCH GILT-BRONZE SPURS (ABOUT 1400).

The catalogue of the Laking sale says: "The device, a strap and buckle with the motto, 'Espérance,' was that adopted by Louis II., third Duc de Bourbon (1356—1410). These spurs were found, with an enamelled horse-bit, in an oak chest, in the dry moat of the Château du Bouchat, near St. Dourcain-sur-Siole."

By Courtesy of Messrs. Christie, Manson and Woods.

craftsmanship, is decorated with acanthus-leaf pattern. Companion to this, in date about 1470, is a Venetian Salade with applied scroll ornament of copper-gilt.

A fine spur of copper-gilt, with rowel of thirty-two points, with chequered pattern and heraldic device of the House of Dreux, has been found worthy of illustration in Viollet le Duc's "Dictionnaire du Mobilier Français." The companion spur is in the Riggs Collection. A pair of gilt bronze spurs with rowels of six points, with their original cloth-of-gold straps (French, about 1400), have the word "Espérance" engraved on them. These were found in the moat of the French château as stated.

There is just that human link in armour which indubitably makes its appeal to-day. Already as a dream of yesterday we recall the quickly fading cinema of crowds of mud-stained troops filling the London termini, having that steel helmet, with its far-away



BEARING THE HERALDIC DEVICE OF THE HOUSE OF DREUX: A FINE SPUR OF COPPER-GILT IN THE LAKING COLLECTION.

By Courtesy of Messrs. Christie, Manson and Woods.

suggestion of the armour of the knights-errant of days long gone. Here is a great sale of carefully wrought examples, finely selected, covering a wide area from Poland to Japan, arms and the man, set forth, illuminating the old days of mortal combat before science had learned to murmur the word "extermination" or laboratories had formulated hell-engendered gas.



## ONCE "DASH'D WITH DROPS OF ONSET": CUISSARD; MACE; PARTISAN.

FROM THE CATALOGUE OF THE LAKING COLLECTION OF ARMS AND ARMOUR, TO BE SOLD ON APRIL 19, 20, 21, AND 22. BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



1. MADE FOR PHILIP II. OF SPAIN: A CUISSARD FOR THE LEFT LEG (C. 1551).
2. OFFENSIVE AND DEFENSIVE: (L. TO R.) A DUTCH SWORD-HILT (16TH CENTURY); A DUTCH STEEL BUCKLE-PLATE OF A WAIST-BELT (16TH CENTURY); AND AN ITALIAN SWORD-HILT (EARLY 17TH CENTURY).
3. MADE FOR ARCHDUKE ALBERT, GOVERNOR OF THE LOW COUNTRIES, 1598-1621: A SHOULDER-GUARD.

4. (LEFT TO RIGHT) A SPANISH MACE (15TH CENTURY); ITALIAN PARTISAN (16TH CENTURY); GERMAN VAM PLATE (16TH CENTURY); GERMAN MACE (15TH CENTURY).
5. FIFTEENTH-CENTURY DAGGERS, WITH SCABBARDS: (L. TO R.) ENGLISH (C. 1480); FLEMISH (C. 1460); ENGLISH (C. 1470); ENGLISH (C. 1450); ENGLISH (C. 1470).
6. "WITH EVISCERATING IMPLEMENTS": A GERMAN WALDPRAXE (EARLY 17TH CENTURY).

7. OF MILANESE WORKMANSHIP, WITH SCROLL ORNAMENT AND BORDER OF GILT COPPER: A FINE VENETIAN SALADE (C. 1470).
8. BEARING, ON THE POMMEL, THE ARMS OF COVENTRY AND ENGLAND: THE HILT OF A CIVIC SWORD (C. 1460).
9. OF MILANESE WORKMANSHIP, WITH ACANTHUS-LEAF ORNAMENT OF GILT COPPER: A VENETIAN SALADE.

On this and the opposite page we illustrate examples from the collection of Arms and Armour and objects of art formed by the late Sir Guy Laking, Bt., Keeper of the King's Armoury, of the Armouries in the Wallace Collection, and of the London Museum. Students of old armour owe a great debt to his work, and his untimely death was deeply deplored. The sale of his private collection is to commence at Christie's on April 19. An appreciative memorial preface to the catalogue is contributed by Baron De Cosson, who

mentions the forthcoming publication of Sir Guy Laking's great work on armour and arms. Of the daggers shown in the central illustration above, two (extreme left and centre) were found in the Thames. Regarding the Coventry sword-hilt, the catalogue says: "Originally in England the Mayor's right of having a sword and sword-bearer was grudgingly conferred; during the fourteenth century only seven Mayors received it. . . . In 1388 the Mayor of Coventry, who had lost the privilege, regained it when Richard II. visited the town."



## MANNEQUINS MOVING TO MUSIC: ALL

DRAWN BY OUR SPECIAL

## PARIS FROCKS BEFORE A BRITISH PUBLIC.

ARTIST, STEVEN SPURRIER, R.O.I.



A NOVEL PHASE OF INSTRUCTION IN THE LATEST MODES

The display of "Haute Couture" and "Haute Mode" from Paris, which took place recently at the Grafton Galleries, was a unique opportunity for Englishwomen to study Paris fashions first hand, and to choose, amid a wonderland of fabrics and designs, that expression of the moment's mode which would suit them best. The stage of the Grafton Gallery was set for the Mannequins' passage, and suitable music played as each of the named dresses by famous houses passed across the "boards." Our artist has chosen the moment when one of Chéruit's models, "L'Indienne," a bridal toilette shrouded in a great veil, was the centre of interest, and his presentation of the scene gives the effect of theatrical splendour which allowed Fashion's votaries to see her at her best. The general impression which visitors to this Apotheosis of Fashion brought away with them was that La Mode has provided no formula this year, but there are a few dominant notions with which each of the ten great firms representing "La Haute Couture" and the six who express "La Haute Mode" have dealt, according to their separate taste.



A BRIDAL DRESS PASSES BEFORE THE AUDIENCE.

Callot Soeurs had some Victorian Models in their collection, "Le Flirt," with its brown sash on creamy lace, being one charming example; while Chéruit's "Frisole" chose another period for inspiration, and gave an Aubrey Beardsley note. Premet coquetted with the bustle in one model—"En Visite," which made an amusing change from the "Infanta" hips which appeared on many gowns. Redfern provided a Highwayman look in one coat; but the whole dazzling collection took the eager feminine vision down the centuries, choosing here a style, and there a shadowed recollection, and gave a marvellous revue of the styles of to-day as evolved and approved by the high priests and priestesses of Fashion's sacred city. The occasion was an Ambassadorial one, for M. Cambon opened the exhibition, and thus gave Madame la Mode a diplomatic greeting as she stepped across the Channel for the benefit of Londoners, and many distinguished people were present.—(Drawing Copyrighted in the United States and Canada.)



# "RUSSIAN" LEAPS AND 'GIGANTIC MASKS: A DEVIL DANCE IN TIBET.

PHOTOGRAPHS BY MAJOR K. K. HORN, M.C.



CORYBANTIC RELIGION: A PERFORMER IN THE DEVIL DANCE AT CHONI.



"THE FIGURE REMINDED ME OF A RUSSIAN DANCER": ANOTHER VIGOROUS PERFORMER.



HEAD-GEAR THAT ECLIPSES ANYTHING IN "CHU CHIN CHOW": MASKED PERFORMERS IN THE DEVIL DANCE AT THE CHONI LAMASERY, TIBET; AND SOME OF THE SPECTATORS.

On this and the succeeding pages we give some remarkably interesting photographs, taken by Major K. K. Horn, of a "Devil Dance" which is held every September at the Choni Lamasery in Tibet, on the occasion of an annual horse and cattle fair. People flock into Choni from miles around to witness it. Regarding the right-hand photograph of

the two upper ones on this page, Major Horn says: "The figure rushing round the courtyard reminded me very much of a Russian dancer rushing across the stage with long strides and jumping high in the air." A general account of the proceedings is given under the large photograph on our double-page.



## SYMBOLIC "DISMEMBERMENT"; BUDDING LAMAS: A TIBETAN DEVIL DANCE.

PHOTOGRAPHS BY MAJOR K. K. HORN, M.C.



CUTTING UP A FALSE EMPEROR: A PRIEST DISMEMBERING A SMALL FIGURE MADE OF FLOUR AND DYED RED.



BUDDING LAMAS IN THE DEVIL DANCE: YOUNG BOYS, TRAINING FOR THE PRIESTHOOD, WITH OLDER PERFORMERS, AT CHONI LAMASERY.

The annual Devil Dance at the Choni Lamasery includes a peculiar ceremony (shown in the upper photograph), in which a little effigy of a false Emperor of Tibet is cut up by a priest. Describing it, Major Horn says: "A small figure, apparently made of flour and dyed red, is placed on the ground and is then cut into small pieces and thrown amongst

the spectators by one of the priests." Of the lower illustration Major Horn writes: "It shows young Lamas taking part in the dance. Boys at a very early age enter on their training to become priests. More performers can be seen in the background descending the steps to take part in their particular act."



# A TIBETAN RELIGIOUS COUNTERPART TO THE RUSSIAN DANCERS: A DEVIL DANCE AT THE CHONI LAMASERY.

PHOTOGRAPHS BY

MAJOR K. K. HORN, M.C.



WITH ONE PERFORMER (ON THE EXTREME RIGHT) WEARING A DEER'S HORNS

ON HIS HEAD, LIKE HERNE THE HUNTER: A TIBETAN DEVIL DANCE.

"The Devil Dance at the Choni Lamasery," writes Major Horn, "is held every September, when the annual horse and cattle fair takes place. Men and women from various Tibetan tribes, some living a ten days' journey from Choni, attend it, besides many Chinese. A noticeable feature of this dance is the fact that the old women regard it with the greatest awe and superstition. When entering the courtyard of the Lamasery where the dancing took place, they fell on their knees and frequently banged their foreheads

hard on the stone flag, whilst the younger generation came in laughing, and treated the ceremonial dance as an amusing performance. At different times during the Devil Dance long copper trumpets, some nine or ten feet long, were sounded, and, in conjunction with the other instruments in the "orchestra," combined to make a sound strange and unmusical to Western ears." Some of the performers, as mentioned on a previous page, reminded Major Horn of the Russian Dancers.



## BOOKS OF THE DAY

By E. B. OSBORN.

WE must wait twenty or thirty years for a coherent and complete history of the Great War. Then, and not till then, will the historian have a sufficient knowledge of the thoughts and motives of the great commanders on either side and of the high-placed politicians who helped or hindered them. Meanwhile, the best interim history, the most reliable, if not the most readable, of the operations of the British Armies in France and Flanders—the real “valley of decision,” as the effects of the German *débâcle* clearly proved—is Sir Arthur Conan Doyle's careful survey, which so sanely and succinctly collects and collates the available evidence. It will probably live longer than the brilliant impressionist volumes which contain the despatches sent home by the accredited correspondents on the West Front. When, however, the future historian wishes to colour his narrative in the manner of J. R. Green or Froude, he will certainly consult the works of Mr. (now Sir) Philip Gibbs, who was incomparably the best writer living in the Press Camp. There he will find the vivid little pictures and Plutarchan anecdotes which will enable posterity to get sudden glimpses of weird and wonderful battle-scenes, as unthinkable, to those who saw them not, as landscapes in the Moon, and of the mentality in action of the British fighting-men. On many a page this Manet-like impressionist sends up Very lights, the white flare of which will be brighter fifty years hence than it is to-day.

In “REALITIES OF WAR” (Heinemann; 15s. net), the fifth and last of his war volumes, Mr. Gibbs ceases to be a chronicler working within the limits prescribed by the censorship, and gives us an elaborate criticism not only of war as he saw it waged for five soul-corroding years, but of all warfare. His aim has been “by a plain statement of realities, however painful, to add something to the world's knowledge out of which men of goodwill may try to shape some new system of relationship between one people and another, some new code of international morality, preventing, or at least postponing, another massacre of youth like that five years' sacrifice of boys of which I was a witness.” There is no questioning the sincerity with which he pursues this high intention, sparing the reader none of the horrors which have entered into his very soul. No writer on modern warfare was ever less in need of the admonition recorded by Sir Philip Sidney at the end of the first sonnet in “Astrophel and Stella”—

Thus, great with child to speak, and helpless in my throes,  
Biting my truant pen, beating myself for spite;  
Fool, said my Muse to me, look in thy heart, and write.

Indeed, there are times when he dips an iron pen in his very heart's blood. But, unlike Henri Barbusse to-day, and Zola and others yesterday, he does not leave out the splendours of the horrible life-and-death struggle of nations in order that the impression of senseless squalor may be deepened. From those we get realism—as artificial a thing *au fond* as any form of military romanticism—but from him a measure of the splendid squalid reality of warfare. Being an artist, he must needs see all things more or less distorted through the artistic temperament. Yet his latest book remains the most telling indictment that has yet appeared of the theory of war as necessity—as an august experiment of Nature, as a vital phase of social living, as a prolongation of policy—to quote three out of many definitions by the apologists for war's continued existence.

His chief fault is a lack of sympathy with the difficulties of our commanders in the field, whose previous experience threw but little light on the vast and unprecedented problems they were called upon to

solve. They had not even that training in army manœuvres on a large scale which was possessed by the French and Russian Generals. The question as to how much liberty should be allowed to the war correspondents was one of the psychological problems which soon came up for solution. On the one hand, the vital necessity of refraining from giving information to the enemy had to be considered. On the other, it was necessary to “gain public opinion” (to use the Clausewitzian phrase) in the full sense of the term—that is to say, people at home had to be kept informed as to the trend of the operations, whether successful or not, in order that they might be convinced that victory could only be achieved by complete service and self-sacrifice on their part. At first, following the example of the Japanese Generals in their Russian campaigns, G.H.Q. did all in its power to eliminate the war corre-

extent, and when he next met the correspondents, whose difficult task had been still further facilitated, he said to them: “Gentlemen, you have played the game like men.” And when victory came at the long last, he praised them for heartening the troops and the people by their work.

Mr. Gibbs thinks that the war was won by the men and their regimental officers rather than by G.H.Q. and its Staff, which seemed to him lacking in intellectual power. He cannot help contrasting the comparatively safe and picturesque life of Staff officers with the hardships and horrors of existence in the trenches. His very severe and occasionally offensive criticisms of particular Army Commanders need not be taken too seriously. They are based on the civilian's inevitable inability to accept the paradoxical truth, obscurely taught by the history of warfare in all ages, that the sum of casualties is increased in the long run by every attempt to make avoidance of losses the first consideration. In military leadership, again, will-power is at least as vital as intelligence, and none—least of all those who served with them—will deny that the majority of our Army Commanders, if they belonged to the category of Blücher and Wellington rather than that of Marlborough and Maude, had at any rate that momentum of character which is apt to be destiny in all spheres of mortal life. And when Marshal Foch, perhaps the only leader of military genius the war produced, became supreme Commander, they recognised his intellectual supremacy with a selfless loyalty unequalled in the perplexed annals of Allied warfare.

The underlying weakness in this, and almost all other war books which are now appearing is a disposition to under-rate the value of brain-work at the front and at the back. This is a result, no doubt, of a contagion in the very atmosphere of the age—a phase of that falsification of values which causes manual workers to resent the control exercised by trained intelligence for the benefit of all who are dependent on their particular industry and of the community at large. Just as Mr. Gibbs sets the work of the actual fighters above that of their leaders, just as the subaltern (in many diaries of the war) scoffs at the “red tab,” so the industrial toiler fails to appreciate the value of the creative work of the great captains of industry. We have yet to see a just and complete survey of the vast and intricate labour of organising victory which was carried out along the home front, so to speak, by what it is now the fashion to describe as a stupid and corrupt bureaucracy. In “How THEY DID

IT” (Methuen; 8s. net), by Gerald O'Donovan, a clever novel of affairs strung on a slender thread of love interest, the impression is conveyed that the business men who reinforced the Government Departments during the war years were for the most part seekers after social or political prestige, and, in many cases, corrupt persons who took advantage of an official position to make huge profits by secret means. And their subordinates are held up to odium as shirkers hiding in “cushy” jobs; while the old Civil Service is ridiculed as a huge aggregation of incompetence and circumlocution. Such a picture is grossly unfair to the myriads who worked long hours without holidays in order to accomplish an industrial miracle—the swift recasting of the giant mechanism of British industry for war purposes—which has solved, incidentally, the problem of securing mass production in the near future. These men played their part in winning the war, and, thanks to them also, we who were formerly a nation of shopkeepers shall soon be keeping only multiple shops.



BACK TO THE LAND OF MINARETS: MR. ROBERT HICHENS, THE WELL-KNOWN NOVELIST AND PLAYWRIGHT, WITH HIS ARAB ATTENDANT, AT BISKRA.

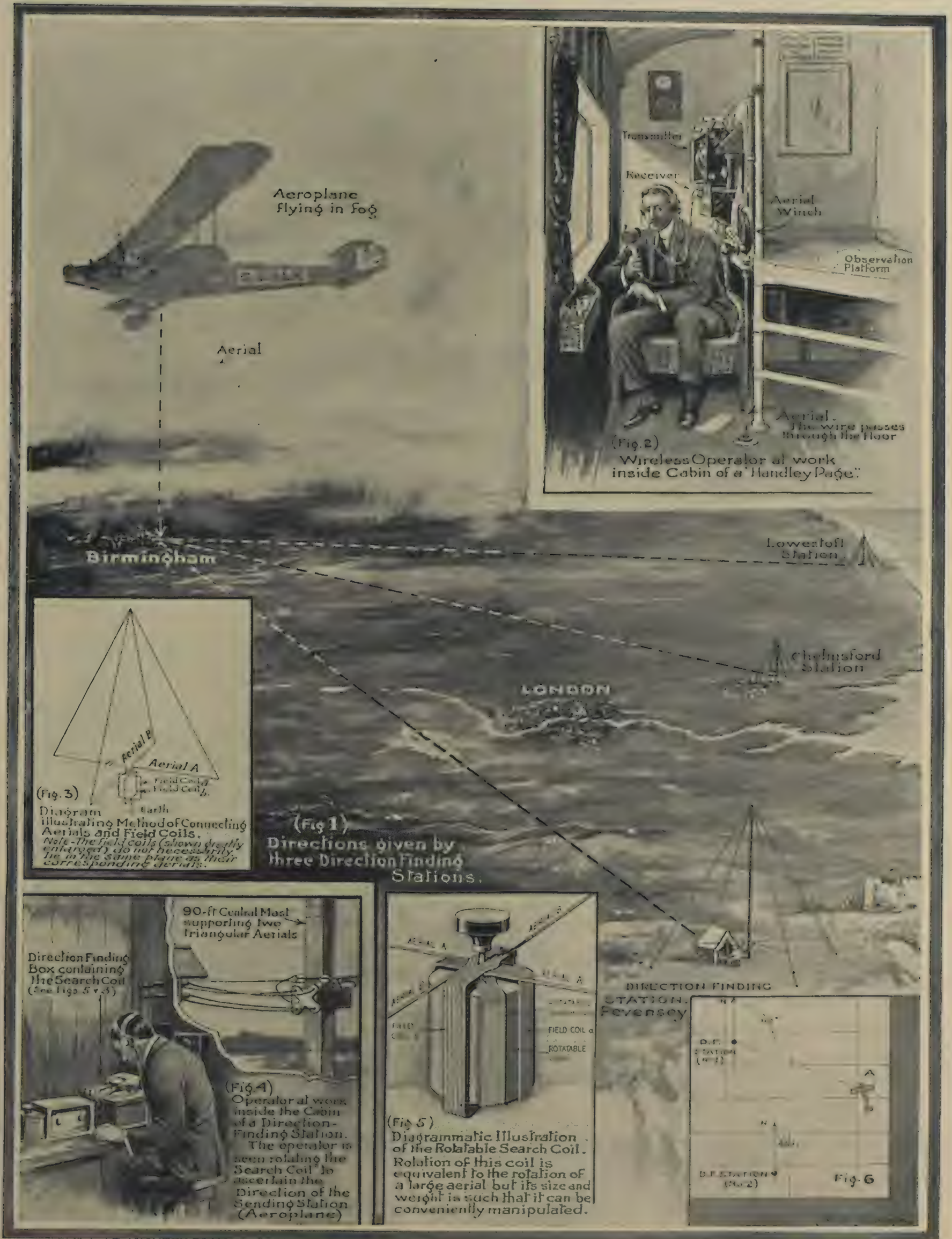
This photograph of Mr. Robert Hichens was taken about a month ago at Biskra, in Algeria, where, presumably, he has been gathering material for new studies of his literary province. His last novel, it may be recalled, was “Mrs. Marden,” and his last play, “The Voice from the Minaret.”—[Photograph supplied by C.N.]

spondent. And this was done, not because the Old Army Generals looked on the war as their own private property (as Mr. Gibbs more than once suggests), but because they knew, what nobody who is not an expert in Intelligence can ever fully comprehend, that the most casual “news” or even “views” item may convey invaluable information to an enemy seeking evidence as to the strength, disposition, and *moral* of the opposing forces. It was a long time before the value of war correspondence, as a means of strengthening the will-to-victory of the whole nation, was fully grasped by G.H.Q. Mr. Gibbs tells us that Earl Haig, when he received the correspondents after the Battle of Loos, began by saying: “I think I understand fairly well what you gentlemen want. You want to get hold of little stories of heroism, and so forth, and to write them up in a bright way to make good reading for Mary Ann in the kitchen and the man in the street.” He was surprised at the passionate repudiation with which this slur on their purpose was met. But even then he relaxed the rules of the censorship to some



# "WHERE AM I?" WIRELESS LOCATES AND GUIDES A FOG-BOUND AIRMAN.

DRAWN BY W. B. ROBINSON FROM MATERIAL SUPPLIED BY THE MARCONI TELEGRAPH CO. AND MESSRS. HANDLEY PAGE, LTD.



FOG, THE AIRMAN'S FOE, RENDERED HARMLESS: HIS POSITION LOCATED BY WIRELESS DIRECTION-FINDERS AND TRANSMITTED TO HIM BY WIRELESS TELEPHONY.

Next to fire, fog has hitherto been the aeroplane pilot's most dangerous enemy. The danger of losing the way has now been practically removed (as described in an article on a later page) by the Marconi Company's wonderful new wireless instrument known as a radiogoniometer, or direction-finder. To quote our article: "Should a pilot be in doubt as to his whereabouts, the aeroplane's wireless operator speaks into the (wireless) telephone transmitter and asks one of three Direction-Finding Stations for his exact position. The controlling ground station communicates with the other two

stations, each of which has heard the aeroplane's request, and in a few moments the reply is telephoned: 'You are over Birmingham'—or wherever the machine is flying at the time." The means by which this scientific miracle is wrought are fully explained in the article, with reference in detail to the above diagrams. A successful demonstration flight by a Handley-Page machine, equipped with Marconi wireless telephone and direction-finder, recently took place at Cricklewood. The sketch for Fig. 2 was made inside the wireless cabin of the aeroplane.—[Drawing Copyrighted in the United States and Canada.]



# "OUR GREATEST AMBASSADOR": THE PRINCE OF WALES AND HIS STAFF ON BOARD THE "RENOWN."

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.



BOUND FOR AUSTRALIA AND NEW ZEALAND: THE PRINCE OF WALES, WITH MEMBERS OF HIS STAFF, IN THE "RENOWN" DURING HIS NEW EMPIRE TOUR.

"Our greatest Ambassador," as Mr. Lloyd George happily called the Prince of Wales, left Portsmouth on March 16, in H.M.S. "Renown," for the second of his Empire tours, this time bound for New Zealand and Australia, by way of Barbados, the Panama Canal, Honolulu, in the Sandwich Islands, and the Fiji Islands. The Prince reached his first port of call, Barbados, on March 26, and received an enthusiastic welcome. On March 31 news arrived that the "Renown" had left Trinidad and had safely passed through the Panama Canal, being the largest ship that has ever done so. It may be recalled that recent landslides had caused some fear of delay. In our drawing the

Prince—it is hardly necessary to point out—is seen in the left foreground, speaking to his Chief of Staff, Rear-Admiral Sir Lionel Halsey (right foreground). On the left, behind the Prince, are his Secretary, Lieut.-Col. E. W. M. Grigg (seated at table, and standing behind) Capt. Lord Claud Hamilton, Eggerly. The other figures (from left to right) are: Sir Godfrey Thomas, Bt., the Prince's Personal Secretary (standing); Capt. Dudley North, R.N., Extra Equerry; Sub-Lieut. Lord Louis Mountbatten, R.N., Flag-Lieutenant; Capt. E. A. Taylor, R.N., commanding the "Renown"; and Capt. the Hon. Piers Legh, Eggerly.—[Drawing Copyrighted in the United States and Canada.]



# "DIGGING THE DUST" OF SHAKESPEARE'S GARDEN: NEW PLACE "FINDS."

THE photograph of the midden, or chamber, now has an enhanced interest because it has been covered over again, and the Knott Garden is being laid out on top of it. The other photograph includes an Elizabethan candlestick, excavated some years ago from the old well. The pipes also (mainly of eighteenth-century date) have been recovered there. The other objects are new discoveries. They include a fragment of a Jacobean sack-bottle bearing the arms of the Cocks family, who are

*(Continued opposite.)*



*(Continued.)*

believed to have intermarried with the Cloptons. Sir Hugh Clopton, Lord Mayor of London in 1492, built New Place. The medicine phials may not be later than the time of Dr. John Hall, who married Shakespeare's daughter Susanna, the heiress of New Place. The fragment of moulded stone, recently unearthed, is from the demolished house. In front of the candlestick is a long rusty knife-blade. At the back, on the left, is a perforated piece of lead which may have been a ventilator.

UNEARTHED IN SHAKESPEARE'S GARDEN: (L. TO R.) CLAY PIPES; PERFORATED LEAD (BEHIND); FRAGMENT OF SACK-BOTTLE; CANDLESTICK; KNIFE (IN FRONT); MOULDED STONE; PHIALS.



EXCAVATED DURING THE LAYING OUT OF AN ELIZABETHAN "KNOTT GARDEN" AT SHAKESPEARE'S HOME: A CHAMBER, OR MIDDEN, (SINCE COVERED OVER AGAIN), OF TUDOR BRICKWORK, DISCOVERED AT NEW PLACE, STRATFORD-ON-AVON.

Although Shakespeare appeals to posterity in his epitaph not "to dig the dust enclosed here"—that is, in his tomb—he left no such ban upon excavations on the site of his old home at New Place, Stratford-on-Avon. There an old-fashioned Elizabethan "Knott Garden" is being laid out, to be filled with English flowers which Shakespeare knew and described. During trenching operations, the walls of a chamber, 10 ft. long by 6 ft. broad, were recently discovered about 2½ ft. below the level of the ground. The lower part is

of Tudor brickwork, laid in the old English manner with alternate lines of "headers" and "stretchers," but the dividing wall is more modern, possibly eighteenth century. It is not known for what the chamber was used—perhaps as a garden midden. Near it is a brick well, 24 ft. deep, discovered some years ago, and certainly dating from Shakespeare's time. It is to be used once more for watering his garden. Some objects found during excavations are shown in the upper photograph. Details are given above.



# SEEN ON THE RIVIERA: NOTES FROM AN ARTIST'S SKETCH-BOOK.

DRAWN BY SUZANNE MEUNIER, OUR SPECIAL ARTIST ON THE RIVIERA.



1. IN THE CASINO AT NICE: THE FASHIONABLE WHITE WIG.
2. IN THE SALLE DE JEUX: A STRIKING HEAD-DRESS.
3. IN THE SALLE DE JEUX: ANOTHER NOTABLE HAT.
4. NOW IN THE FASHION AGAIN: A HIGH COLLAR.

5. SHOWING A SMALL ROUND FAN OF COLOURED STRAW: DRESSES ON THE PROMENADE DES ANGLAIS.
6. AT THE WELL-KNOWN DINING CLUB, LES FLEURS: SOME OF THE DINERS.

7. IN THE SALLE DE JEUX: CHEMIN-DE-FER.
8. IN THE SALLE DE JEUX: A TYPE.
9. WITH A SMALL BENT EARLY VICTORIAN PARASOL: A GROUP ON THE PROMENADE DES ANGLAIS

Spring on the Riviera comes before the swallow dares in England, and the fine feathers of the spring fashions may likewise be observed there some time before our climate allows them to make their appearance over here. It may be interesting, therefore, to those of our feminine readers who like to know what is ordained by the arbiters of *la mode*, to see from sketches made on the spot some of the new dresses and accessories, such as

fans and parasols, which are now coming into vogue. It will be noted that, as often happens in matters of costume, there has been in certain details a revival of bygone customs: the white wig of the eighteenth century, and the quaint little jointed parasol of Victorian memory, being notable revivals. Our drawings give examples both of indoor and outdoor attire seen at Nice. —[Drawings Copyrighted in the United States and Canada.]





# THE WORLD OF THE THEATRE.



By J. T. GREIN.

A FEW days ago there was much bustle and interest at the famous Salle Drouot—the auction rooms of Paris. There were marbles and pictures, Gobelins and cabinets Louis XV., costly toilet-appliances in chased gold, trinkets and precious stones—in fine, the thousand and one lovely things belonging to the retinue of a woman of quality. And in the midst of this little feminine Eldorado there wandered unbeknown to one another, but keenly observed by the journalistic eye, two women. One, a queen, erect, with magnificent brown eyes under a helmet of chestnut hair filmed here and there with silver; the other a vivacious old lady, slightly bent, seemingly *petite*, strangely agile, cosy-ing with busy fingers many of the pretty things that fascinated her.

And the journalist said to his friend: "Do you know the twain? Two of the geniuses of France, although the one has not been seen for more than fifty years, and the other, silent since the war, is wiping the dust of Paris off her feet to end her days in the land of sunshine, down by the Mediterranean, whence she came. Can you guess their names?" The other remained silent; he thought and thought, he paraded through his mind all the great actresses of modern France, but he never guessed right! Once again the poet triumphed in his saying, "posterity twines no wreath for the mummer"—off the boards, soon forgotten! Yet when he heard the two names he

she regretted, she answered: "Regret? How can one regret the past when one lives in the present, and when one watches the old country grown greater than ever, and the young generation doing the same thing a hundred times better than one did it oneself? There is no old age when the mind remains young; there is no past when every day brings new life. They still

at the instance of Georges Ohnet, who made me by his 'Maître de Forges,' but what I suffered was indescribable.' And she inveighed against the mechanical in art and the decadence of the theatre.

And so Jane Hading, unless her farewell be a caprice so peculiar to actors—for, once bitten never shy—goes to her native heath of Marseilles to plant flowers and vegetables. She is perhaps not a disappointed woman, but she is a satiated one. From queen of *opérette* for whom Lecocq and Offenbach wrote "La Jolie Persane" and "Lurette," she graduated to comedy. She married Koning of the Gymnase, and he made her famous. "The Iron Master" (in which our own unforgettable Mrs. Kendal gathered the laurels and tears of the nation) revealed uncommon acting qualities. She was cold but inspiring, and strangely beautiful. Sarcey predicted a great future for her when all the world, while rushing to the theatre to see her, refused to acknowledge her as the equal of Réjane or Sarah. But she was made of the sterling stuff that characterises the Provençale. She would and she should win! She would travel all over the world and bring back to France the homage of millions. "Les Demi-Vierges" of Prévost, "Le Prince Zilah" of Claretie, the "Idylle Tragique" of Bourget, widened her horizon.

The great writers of France were all for her and with her, and with Daudet's "Sapho" came revela-



EVA IN "THE MASTERSINGERS," AT COVENT GARDEN:  
MISS MIRIAM LICETTE.

sing: 'La jeunesse n'a qu'un temps,' and so do I; but then I look out of the window at the spring and not at my mirror. *Voilà*," said she, once more quoting the immortal Duchesse, "that's what you may say of me in the *Gazette de Hollande*."

But Jane Hading, still young, still beautiful, still conscious of what she might achieve if things were different, piped another melody. Blowing little rings from her eternal cigarette, she sighed for the former days when the Comédie Française was the hub of the artistic universe, when acting was art, and, according to her, the public understood the meaning of talent. "That is all over and done now. The public likes everything, consequently it likes nothing in particular, except the cinema—oh! the cinema, that is the great enemy of the theatre. It has cast a shroud over the playhouse. I have tried it: I had to succumb to it



HANS SACHS IN "THE MASTERSINGERS," AT COVENT GARDEN: MR. FREDERICK RANALOW.

Photograph by Foulsham and Banfield, Ltd.

blushed; for the one made history, and the other was the third great figure in the triumvirate (if so it may be called) that ruled the French stage from the second Empire to close upon our day: Sarah Bernhardt, Réjane, and—Jane Hading.

The one who made history was Hortense Schneider, better known universally by her famous part as the Grand Duchess of Gerolstein—she who was the joy of the Great Exhibition of 1867; who was the friend of kings and princes; who was the idol of the people; who inspired the lyre, the brush, and the chisel; who drove to the Grand Palais and ordered the portals of the royal entry to be opened for her as the equal of sovereigns—the Grande Duchesse de Gerolstein; whose carriage was rarely horse-driven, for the crowd harnessed themselves to it; whose audacious *bons mots* ran like wildfire over Europe; who shone like a sun over the Ville Lumière; whose name was on all lips until the dark days of the 'seventies fell on France and relegated the Second Empire and all its lustre to limbo. For nearly half a century she has only lived in books and memories; the world thought her long since under the willows of Père Lachaise.

Yet Hortense Schneider is very much alive, and far from bemoaning the days of glory that were; she lives and enjoys her Paris—"mon Paris!"—as if it were still her little kingdom, and when she was asked whether



DAVID IN "THE MASTERSINGERS," AT COVENT GARDEN:  
MR. MAURICE D'OISLY.

Photograph by Dover Street Studios.



WALTHER VON STOLZING IN "THE MASTERSINGERS," AT COVENT GARDEN: MR. WEBSTER MILLAR.

Photograph by Warwick Brookes.

tion, with Bissen's "La Femme X," greatness. "Sapho," that wonderful picture of the courtesan struggling for redemption by love, convinced the Parisians that this great, cold beauty was nothing less than a seething cauldron within. It was a flamboyant performance, if ever there was one; it roused enthusiasm as well as boundless pity. Then came "La Femme X" (Miss Ashwell has done it splendidly in English), and in the third act of the Court scene—an act in which the accused heroine in the dock has but one word to utter, there radiated from Jane Hading's silent agony a tragic force greater than the power of words. A grief-stricken, anguished countenance of a majestic woman broken, like a column struck by lightning, told a tale of woe so sincere, so harrowing, so pitiful, that the melodramatic story became as heartbreaking as cruel reality. After "La Femme X" the world was unanimous and expectant.

Jane Hading had conquered: henceforth tragedy was her domain open to receive her. But Jane Hading, like so many women of France when the typhoon of 1914 overwhelmed her country, forsook the stage for greater work, and when peace came she found that the order of things had changed. Perhaps in the clear skies of Provence she will see a different vista and gladden the artistic world by the tidings that her "Adieu" meant merely "Au Revoir."



# A 'Ladies' Room' by Harrods



*THIS Ladies' Room, decorated in the style associated with the reign of William and Mary, and furnished with William-and-Mary and Queen Anne Furniture, was designed and executed entirely by Harrods. The walls are covered with French-grey silk, the woodwork is in a lighter tone of the same colour, and all the enrichments are gilded. The carved and mirrored doors on either side of the chimney breast, conceal fitted china cupboards. These doors, together with the light fittings, pictures and other decorative features, are in harmony with the general scheme. The room is now on view at Harrods, and is typical of Harrods skill and artistry in the reproduction of Period Styles. Those who contemplate furnishing or re-furnishing are invited to avail themselves of Harrods services. An experienced representative will be sent anywhere to discuss details, and complete decorative schemes, in colour, with fullest estimates, will be submitted free.*

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## SIR ROSS SMITH'S GREAT FLIGHT TO AND ACROSS AUSTRALIA.

PHOTOGRAPH SUPPLIED BY G.N.



FLYING FROM THE BLUE MOUNTAINS TO SYDNEY: SIR ROSS SMITH IN HIS VICKERS-VIMY, PHOTOGRAPHED FROM AN AVRO  
ABOVE THE CLOUDS AT A HEIGHT OF 4000 FEET.

This remarkable photograph of Sir Ross Smith's Vickers-Vimy machine, in which he accomplished the great flight from England to Australia, was taken from an Avro machine escorting him from the Blue Mountains to Sydney. The Avro was above the clouds, and the Vickers-Vimy about 1000 ft. below. Both machines were travelling at about 100 miles an hour. Sir Ross Smith started from Hounslow on November 12 last, to compete for the £10,000 prize offered by the Australian Commonwealth for a flight from this country

to Australia on a single machine within 30 days. His stopping-places were Lyons, Pisa, Rome, Taranto, Suda Bay, Cairo, Damascus, Ramadie, Basra, Bunder Abbas, Karachi, Delhi, Allahabad, Calcutta, Akyab, Rangoon, Bangkok, Singora, Singapore, Kalidjatti (Java), and Bima (Soembawa). Thence he arrived at Port Darwin, in Northern Australia, on December 10, thus winning the prize. He had flown 11,294 miles. From Port Darwin he flew southward across the continent, and reached Sydney on February 21.





## COMMERCE

### THE FOUNDATION OF THE EMPIRE

If British Trade followed the British flag in the Eighteenth and Nineteenth Centuries, it was British Commerce that kept the flag flying. The same is true to-day.

Of no other section of British Commerce is this so true as of Cotton. British commercial prestige was achieved by Lancashire, and is still maintained by Lancashire.

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Paul E. Derrick, London



## LADIES' NEWS.

IT is difficult in these days to understand the disputes and heated arguments over "Robert Elsmere" recalled by the death of the author, Mrs. Humphry Ward. Tempers were lost over that book as over no other novel. It was a plea for what promises to come now—a wider, greater Church in which everybody's "doxy" may have a chance, and heterodoxy become extinct as the dodo. Mrs. Humphry Ward was a charming woman to meet. I had that pleasure only twice, but the memory is altogether pleasant. She condescended to lesser people than herself without any apparent condescension. Interested in the little subjects I shyly broached, she made me feel quite at home and happy in a duologue that I, as a young woman and of no account, entered upon with trepidation. I went home, sent for "David Grieve," and read it from cover to cover. I had tried previously, but failed to get far. The power of a pleasant personal influence is great. The country is the poorer for the passing of this talented woman, but so much richer for the time she spent in it.

Easter being over, plans for the season are being put into operation. The servant difficulty for large establishments is not nearly so acute as for small houses. It is the dulness of the life where one to three servants are kept that daunts young women. Where the numbers are from four to fourteen there is plenty of interest—sometimes, as the housekeeper and house-steward know to their cost, too much! However, there is life, and that is what young people now crave for more than ever before. The big houses will therefore be opened this season much more freely than last. The Duchess of Albany's Deptford Fund Ball at Devonshire House, on the evening of the 14th, will inaugurate evening gaieties very brilliantly. Two thousand tickets are to be issued in all, at three guineas each. There were more than two thousand people present at the great Diamond Jubilee Fancy Dress Ball in the same environment. The late Duchess was a great entertainer in a great way, and was not to be deterred by lack of space. The enormous supper-room, hung with yellow and blue, the Cavendish racing colours, which was used on that occasion, will perhaps be used again on the 14th, with its many great round tables. There will also be a large smoking lounge and sitting-out lounge erected out on the garden side of the house, and well lighted and heated. The Duchess of Albany is a clever organiser and is being capably backed up, so the ball is secure of success, which will rejoice her Royal High-



A DISCREET ATTEMPT AT A CRINOLINE.  
The voluminous skirts of the beauties of the Second Empire may be generally worn ere long, but so far the revival of the crinoline has not yet reached to that extreme. The figure above wears a modernised version of the fashion of our grandmothers.

ness's heart. She has been interested in Deptford for nearly three decades, during which she has been chief promoter of a most beneficial change in the industrial life, particularly that of women, girls, and children.

Lady Cynthia Curzon, whose engagement to Mr. Oswald Mosley, M.P., is announced, is one of the girls of the day who has the love of numerous friends and the respect and admiration of countless others. She loves outdoor life, is an adept at winter sports, and is in manner absolutely free of self-consciousness or the smallest approach to affectation. She is in her twenty-second year, a lovely girl and well endowed with wealth. Her beautiful mother was the daughter of the late Mr. L. Z. Leiter, an American millionaire. Her grandmother, Mrs. Leiter, who survived her mother, left her a substantial amount, as she did to all her grandchildren. Mr. Mosley is about twenty-five, and is in a Lancer regiment. He has only recently, through the election of Mr. Harmsworth for Thanet, lost the distinction of being the youngest member of the House of Commons. The first Baronet of the Mosley family was the grandson of Sir Nicholas Mosley, Kt., who was Lord Mayor of London in 1599; the baronetcy was created in 1640. The honour became extinct in 1656. Another member of the family was made a Baronet in 1720, and this title also became extinct in 1799. The third creation, to which Mr. Mosley's father succeeded, was in 1871; so it is a very old English family.

After Easter a chief concern with every self-respecting woman is her clothes. Consequently the wonderful assemblage of models at Debenham and Freebody's great house in Wigmore Street is an absorbing interest to our sex. There are lovely frocks in taffeta, which is a very favourite fabric, as attractive as the taffeta which is our old love, but richer and softer. A variety of trimmings is noticeable over the hips, and a feature of the prettiest frocks is elaborate embroidery in contrasting colour. A lovely red silk embroidery in a design of circles and squares round a dark raven's-wing taffeta is most effective. A delightful frock in silver grey is embroidered in long sprays with mole-grey silk and silver chenille. There are delightfully smart foulard gowns too, which are cool-looking and fresh. The styles and the trimmings are far too numerous for description; in every case they are delightfully up-to-date, and so contrived as to favour all descriptions of figures. Little people are also catered for with conspicuous success at Debenham and Freebody's. While their clothes are lovely and fresh and dainty, as children's clothes should be, they are also most practical

[Continued overleaf.]

# HUNTLEY & PALMERS BISCUITS

These delightful unsweetened biscuits which you really must buy are equally good alone or with butter, cheese, jam or marmalade.

## Breakfast

A speciality of H. & P. The perfect unsweetened rusk. About 54 to the pound.

## Club Cracker

A new biscuit. Large and thin, light and flaky. About 30 to the pound.

## Cheese Assorted

A selection of eight, well-known and popular unsweetened kinds.

And these delicious sweet biscuits of very choice quality are welcome on all occasions, particularly at afternoon tea.

## Chocolate Mixed

A selection of dainty little biscuits coated with the finest chocolate made.

## Ginger Nuts

Reading's most famous product. The World's most popular biscuit.

## Sweet Assorted

A special selection of twelve standard varieties of choice sweet biscuits.

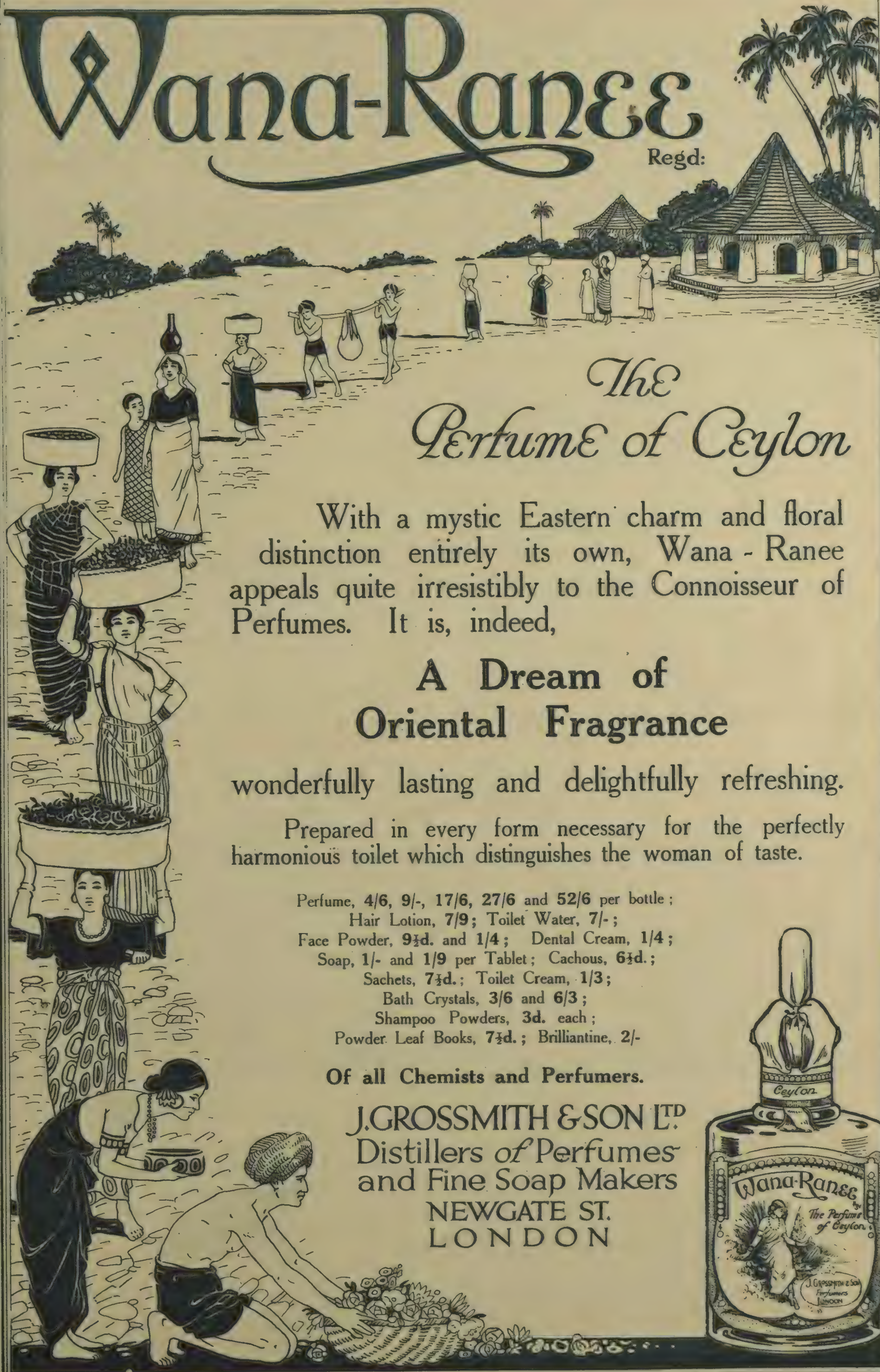
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Perfume, 4/6, 9/-, 17/6, 27/6 and 52/6 per bottle ;  
Hair Lotion, 7/9; Toilet Water, 7/- ;  
Face Powder, 9½d. and 1/4; Dental Cream, 1/4;  
Soap, 1/- and 1/9 per Tablet; Cachous, 6½d.;  
Sachets, 7½d.; Toilet Cream, 1/3;  
Bath Crystals, 3/6 and 6/3;  
Shampoo Powders, 3d. each;  
Powder Leaf Books, 7½d.; Brilliantine, 2/-

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WIFE OF THE FUTURE AMBASSADOR  
TO THE COURT OF ST. JAMES'S?  
MME. BERTHELOT.

Mme. Berthelot is the wife of M. Philippe Berthelot, Director of Political Affairs at the French Foreign Office. He has been mentioned as a possible successor to M. Cambon. Mme. Berthelot is very popular both in Paris and in London.

the South African War, Mrs. Haverfield started a hospital for sick horses, subject in that climate to a peculiar sickness, as well as to wounds and illnesses from war. Helped by native women, she was the means of restoring hundreds of horses to the fighting line and incidentally pioneering the splendid equine hospital system in use during the recent war. Her activities during our gigantic struggle were chiefly for women and children in Serbia, where her

and comfortable, so that their little wearers do not have to suffer for being beautiful. It is, of course, vastly obliging of Parisian creators to organise a show for our benefit at the Grafton Galleries, and we enjoy seeing it. All the same, Debenham and Freebody provides the cream of Parisian models for us, and they are being found very much to our taste.

The Hon. Mrs. Haverfield, who died before Easter in Serbia, whither she had gone in response to an urgent request from the Serbian Government to superintend an orphanage for Serbian children, was a remarkable woman. A sister of Lord Abinger, she married twice, and leaves a son by her first marriage who married in 1916. During

death is considered a great loss to the Serbian people, which they bewail in long articles in their journals, setting forth how the deceased lady worked for them during three years, and even died for them; for it was in the course of her duty to Serbian orphans that she contracted the double pneumonia that killed her. Mrs. Haverfield's is another name to add to a list of gallant, duty-doing British women of whom we are all proud.

Many of the Easter holiday makers had to thank their Burberry top-coats for not having their pleasure spoilt by the lion-like departure of March and the characteristic entry of April of the smiles and tears. The beauty of these coats is that they look well and smart and up-to-date in all weathers. Light and warm and wet-proof, they are ideal garments for an English spring, and are made in fascinating Burberry tweeds in a variety of original and invariably good colourings. The promise of the next weeks is of a good deal of out-door pastime for which no garments fit us out more perfectly than Burberrys. They exclude those intrusive and unwelcome visitors, cold wind and wet, and admit what all Britishers value, good ventilation. The big house in Haymarket will send an illustrated list of women's Burberry clothes on application.

The Queen, who loves history and all connected with that of her own country, is immensely interested in the site of the Plantagenet Palace recently discovered near Windsor Castle. Since her Majesty saw the picture of its reconstruction in *The Illustrated London News* she has been impatient to see the ruins and go carefully over them, for which the present stay of the Court at Windsor Castle will afford opportunity.

A. E. L.

#### "THE TRIUMPHS OF SARA."

MR. W. E. Norris's knowledge of young men and maidens of a certain social position provides the take-off for the pleasant story of Sara and her triumphs. She came from Manchester, an ambitious young heiress of millions, well equipped in quickness of perception and beauty for the siege of the Great World, but with much to learn and to discover. She knew her own powers of fascination very well indeed, and she had hardly set foot in the county circle of the Leppingtons before she made play successfully with her battery of charms. She

was not conspicuously rich in the finer feelings; and her marriage with Evan Leppington came early to difficulties; though her unusual gifts were, in the end, the means of retrieving it from disaster and, indeed, turning a dangerous position into the greatest of her triumphs. "The Triumphs of Sara" (Hutchinson) is a capital study of the young woman of spirit who finds opportunities for action ready enough to her hand in these days, and whose cause for complaint may turn out to be, as in Sara's case, that a young husband is slow in learning how to act for their mutual comfort and esteem. Do twentieth-century wives really desire, in their heart of hearts, to be governed by a dictatorship? Mr. W. E. Norris leaves us under the impression that he finds the primitive woman still lurking close to the surface of the modern spoiled child of society.



A NEPHEW AND TWO NIECES OF THE MARQUESS OF BUTE:  
CHILDREN OF MAJOR COLIN AND LADY MARGARET MACRAE.

Lady Margaret MacRae is a sister of the present Marquess of Bute. In 1909 she married Major Colin William MacRae of Feirlinn, J.P., D.L. The photograph shows their three children—two daughters and a son, John Donald Christopher Stuart.

## Exceptional Values in Glass Services at Waring & Gillow's Galleries.



No. 6001.

Service of Glass with a cut flat flute on a shaped stem.  
A very substantial service with a quaint effect.

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12 Ports ...	1	2	6	12 Tumblers ...	1	2	6
12 Sherry ...	1	2	6	12 Finger Bowls ...	1	18	0
12 Claret ...	1	5	0	2 Qt. Decanters @ 12/6	1	5	0
12 Champagnes ...	1	8	0	1 Claret ..	0	18	6
6 Liqueurs @ 21/-	0	10	6				
				81 Pieces ...	£10	12	6



No. 6000.

Service of Finest Cut Crystal reproducing a Jacobean design with a band of cut diamond and a flat flute, on a heavily cut button stem with a star foot.

	£	s.	d.		£	s.	d.
12 Ports ...	3	4	0	12 Tumblers ...	3	11	6
12 Sherry ...	3	4	0	12 Finger Bowls ...	4	19	0
12 Claret ...	3	11	6	2 Qt. Decanters @ 35/6	3	11	0
12 Champagnes ...	4	14	6	1 Claret ..	2	3	0
6 Liqueurs @ 54/-	1	7	0				
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Any number of Pieces can be supplied.



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Service of Plain Glass; a very prettily shaped bowl and a tall champagne cut pedestal stem.

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Claret ...	1	9	0	2 Qt. Decanters @ 10/-	1	0	0
Champagne ...	1	13	0	Claret ..	0	16	6
Liqueur @ 24/-	0	12	0				
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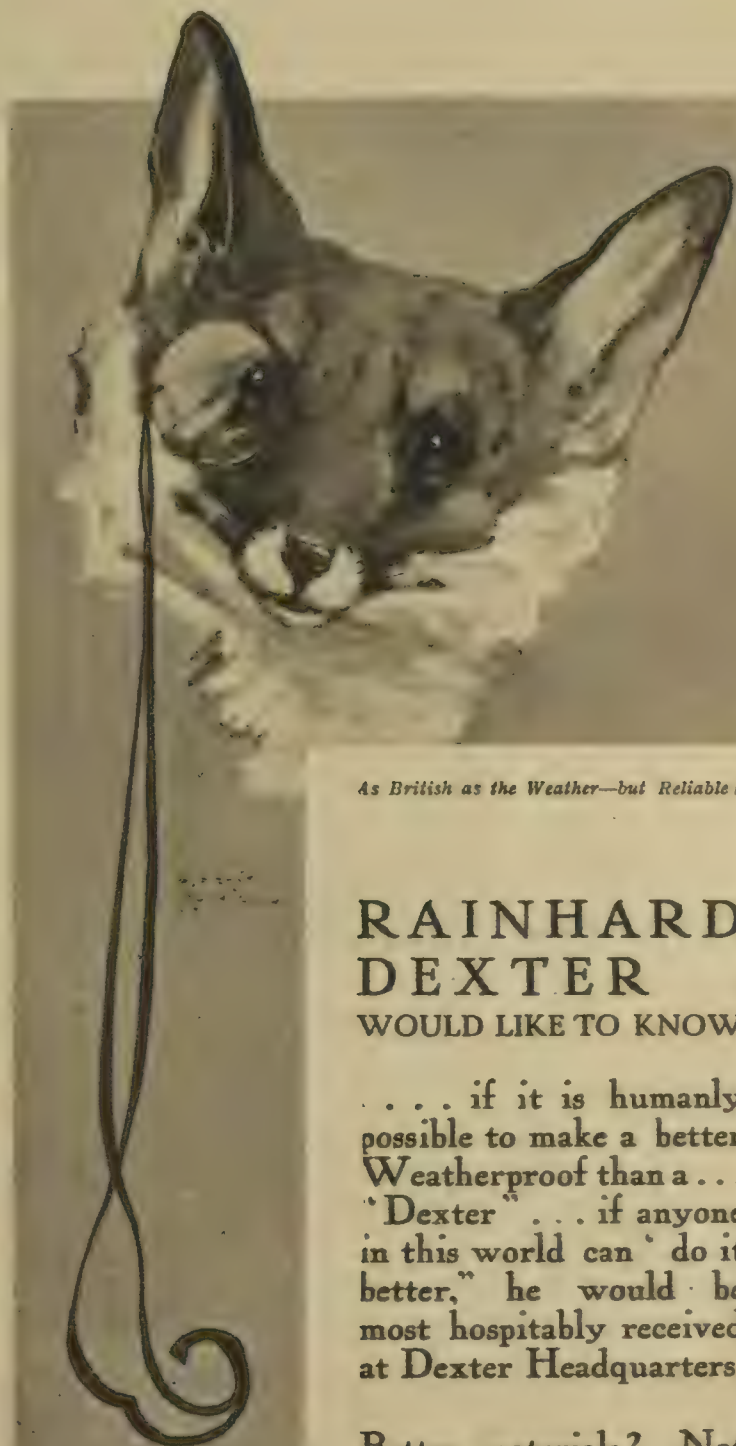
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## SCIENCE JOTTINGS.

LORD ABERDEEN'S PLUMAGE BILL.

IT was my good fortune to be present at the third reading of Lord Aberdeen's Plumage Bill in the House of Lords on March 29. Its passage through the House was swift and sure, and it now remains for the House of Commons to act with like generosity towards an identical Bill which is to be presented after Easter. There seems good reason to believe that the bitterness of the trade which was displayed towards the Bill of 1914 has died down. This much seems to be indicated by the leading article of the *Drapers' Organiser* of March 20, wherein it is pointed out that the "suppression of a questionable branch of the feather trade would lend an impetus to those branches which are beyond suspicion, as well as to the manufacture of and sale of ribbons, artificial flowers, and of all those new materials which are being pressed into the service of milliners for the making and trimming of hats." Mr. Holbrook Jackson, the Editorial Director of the National Trades Press, in like manner accords his generous support to the Bill.

A certain amount of opposition is anticipated from those more directly concerned with the sale of the proscribed feathers. And it would seem that they propose to make much of a certain bold bid to show, not that egret-farming is feasible, but that such farms, hundreds of them, are "going concerns." Until a few days ago, these farms, of which we have heard much during the last few years, existed in South America. Nothing is now said about these, but our attention instead is turned

to Sind. We are invited to read the glowing account of one of these "farms" given by an "Assistant Commissioner" in the *Journal of the Bombay Natural History Society*, Vol. XXIII. It is, indeed, a most amazing document. Within a quadrangular structure of reed mats, enclosing a space 20 ft. long, 8 ft. wide, and 8 ft. high, the writer tells us he found thirty pairs of birds,

But the best of the story is yet to come. These thirty pairs of birds, in a "tolerably clean" cage "resembling an ordinary poultry run," "assume their nuptial plumage four times a year, twice in the summer and twice in the winter: the summer plumage is comparatively poor, nearly half that of the winter plumage." These are certainly no ordinary egrets. Indeed, they are the most wonderful of all known birds;

inasmuch as they moult no less than four times a year, and each time, too, they assume a "nuptial plumage." Now, in a wild state they would moult but twice, and after the autumn moult the characteristic plumes of the breeding season would be absent. One wonders how three-score of any of our breeds of poultry, in a "tolerably clean" fowl-house of these dimensions, would fare?

To compete with this story is another of "hundreds of egret farms in Sind, which were inspected by the Commissioner of Sind and the Deputy Director of Agriculture." But of these we are merely told that the plumes are "gathered as they are shed." A shed plume is rarely worth the trouble of picking up, and shed in a "tolerably clean" pen its value must be still less.

An authority on insect pests, who in this field has done sterling work, claims to have "definite knowledge" of the food of egrets, and condemns them accordingly, because they eat frogs and fish. He states this on the authority of an ornithologist long since dead, and then proceeds to give us the results of an examination of the stomachs of three egrets. They contained neither fish nor frog, but 166 insects of which "3 were beneficial, 3 neutral and 160 injurious." This discrepancy evidently

(Continued overleaf.)



"DEMOLISHED" AND RENOVATED AT A COST OF £60,000: THE GRANVILLE HOTEL AT RAMSGATE.

During the war the Granville Hotel at Ramsgate was under military occupation. It escaped the Zeppelin raid of May 17, 1915. Since the Government vacated it last summer, it has been thoroughly renovated, and, well provided by Messrs. Spiers and Pond, has resumed its civil career this Easter. Accommodation was fully booked for the holiday. A sum of £60,000 was spent to restore it to its position among the leading hotels of the country.

and the cage was "tolerably clean." In this "state of freedom" we are told the birds breed readily, some hatching out as many as five clutches of eggs, for the young are removed when they are a week old and reared by hand. Wonderful! Conditions of "modified captivity" seem to suit these birds.

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## The Tobacco YOU smoke

WHEN I decided to produce "Pall Mall" Cigarettes I felt that the one thing a man—or woman—wants in a cigarette is aroma with no bad nicotine effect. "The perfect cigarette," said I, "must be dustless, sweet

and fragrant, made of the finest leaf, gently treated and mellowed by time." That description is true of "Pall Mall," and anyone with a sensitive throat and an appreciative palate can prove it. It is incapable of injuring the throat.

How do I eliminate the throat-irritating dust from "Pall Mall" Cigarettes? By taking it away before the cigarettes are made, and by hand-feeding the tobacco. This costs more, but it is worth it, because once people have smoked "Pall Mall"s, they keep on buying them.

Ask for a little grey tin of "Pall Mall"s at all good tobacconists' stores, etc., and you will realise the truth of every statement I make here. Buy a tin to-day.

If your tobacconist cannot supply you, send us his name, and we will arrange for him to get you a supply.

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upset his calculations, for in one part of his report—On the Food of Indian Birds—he utterly condemns egrets as harmful to the farmer, and in another he assures us that their "destruction for plumage will not in any way



THE FIRST STICK-INSECTS TO BE REARED IN THIS COUNTRY: THREE RECENTLY HATCHED SPECIMENS AT THE "ZOO."

The insects are very like the twigs on which they hang. One is in the top right-hand corner; the other two are below, one to the left of the branch; the other horizontal to the right. [Photograph by Sport and General.]

benefit nor harm the ryot." Then why so mercilessly condemn them? And why agree so readily to their slaughter if they can so easily be farmed?

The evidence, so far, does not do much towards establishing our belief in egret-farms. It is strange that we should never have heard of them in Sind before. There are other aspects of the plume-trade which it may be necessary to discuss, but these must be left for a future occasion.

W. P. PYCRAFT.

## LITERATURE.

### The Life of Pasteur.

Vallery-Radot's book, "The Life of Pasteur," was first published nearly twenty years ago, and met with a success in France, where it has been reprinted half-a-dozen times. Even in the original the work was not unknown to many of the savant's English admirers, but for the larger English audience that is interested in the career of a great scientist, who was also a great man, Mrs. Devonshire's admirable translation (Constable) should prove very welcome. Interest in the crowning achievement of Pasteur's life has been strengthened here by the recent outbreak of rabies, and although the muzzling system now in vogue has proved so efficacious, it is the Pasteur treatment that has saved all, or nearly all, of those who have suffered from the bite of a rabid animal. In the past eighteen months only one case of death due to a bite has been recorded in England, and in this one it is said the treatment was given too late. In London and in one of the big towns of Western England it is possible to-day to obtain the Pasteur treatment.

We should remember that the French scientist's achievement was not limited to treatment of hydrophobia. He started as a chemist interested chiefly in the science of crystallography. Then he solved some of the troubles of the brewing industry by his researches into alcoholic and lactic-acid fermentation, and later on he may be said to have saved the wine industry of France by his discovery of the cause of disease in silk-worms, doing the work in the face of vigorous and often unscrupulous opposition. From this time he proceeded to study cholera, chicken cholera, yellow fever, swine fever, and finally hydrophobia. His chief discoveries were that each fermentation is produced by the development of a special microbe, that each infectious disease is produced by the development of a special microbe within the organism, and finally, that the microbe of the infectious disease culture, under certain detrimental conditions, is attenuated in its pathogenic activity and, from a virus, becomes a vaccine. Even in the nineteenth century, which saw so much work done to enlarge the realms of science, Pasteur could claim one of the most prominent places among the scientists, but the story of his achievements is far from being the only point of interest in his life. He was not merely distinguished as a scientist, he was distinguished as a man. In his devotion to his work, in his faithfulness to

his fixed principles, in his courage and in his modesty, he stands out as one of the most remarkable figures of the time he lived in, and it is clear from M. Vallery-Radot's work that those who were brought into contact with him were not only impressed by his worth but inspired by his example.

From first to last he was the devoted servant of science, seeking nothing for himself and allowing every opportunity of financial reward to pass him by. He might have made his own terms with the great wine-merchants and the great "seedsmen" of the silk-worm industry, but he was content to help them and to command



EXERCISING ITS VOCAL POWERS: A PENGUIN AT THE "ZOO."—[Photograph by Sport and General.]

the respect of those whose esteem was best worth having; he left material rewards for smaller men. The result is that to-day Pasteur's memory is enshrined in the heart of his countrymen, and that the record of his service to humanity remains unsullied.

*Sholin*  
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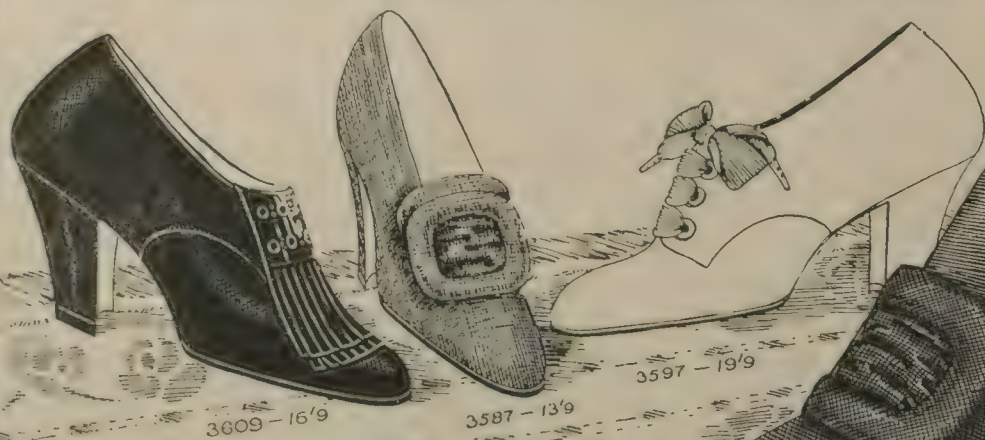
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## FOG-BOUND AEROPLANES GUIDED BY WIRELESS.

(See Illustrations elsewhere.)

OUR illustrations on a previous page show how, by the aid of wireless telephony and the Wireless Direction-Finder, the pilot of an aeroplane flying at night, or in a fog, is able to ascertain quickly the locality over which the machine is flying.

Should a pilot be in doubt as to his whereabouts, the aeroplane's wireless operator speaks into the telephone transmitter and asks one of three Direction-Finding Stations for his exact position. The controlling ground station communicates with the other two stations, each of which has heard the aeroplane's request, and in a few moments the reply is telephoned, "You are over Birmingham"—or wherever the machine is flying at the time.

This remarkable achievement has been brought about by the development of the "Radiogoniometer," or Wireless Direction-Finder, by the Marconi Company, Ltd.

At Pevensy, Lowestoft, and Chelmsford are three Direction-Finding Stations, of which Chelmsford is the controlling centre. Each station, in addition to other apparatus, has a special triangular arrangement of aerial wires, and a direction-finder box provided with a rotating handle and indicating pointers which move over a fixed scale.

It has been known for some years past that stronger wireless signals could be received when the top and bottom wires of a rectangular aerial were pointed in a direct line towards the sending station, whereas the signals were very much weaker when the aerial was placed so that the top and bottom wires were at right angles, or broadside on to the sending station. At intermediate positions of the rectangle the signals varied in strength from practically nothing, when at right angles, to maximum strength when directional to the sending station.



THE QUEEN'S GIFT TO THE LONDON MUSEUM: AN AQUA-TINT PANORAMA OF LONDON IN 1824.

The panorama was done from nature by R. Havell junior, in 1824. It is on vellum.—[Photograph by Sport and General.]



THE QUEEN'S GIFT TO THE LONDON MUSEUM: AN OLD MAP OF LONDON SHOWING THE DESTRUCTION CAUSED BY THE GREAT FIRE OF 1666.

The Queen recently bought and presented to the London Museum a map showing the destruction caused by the Great Fire of 1666, and a panoramic view of old London. The map was compiled by order of a Lord Mayor of the time. A thick red line shows the extent of the fire.—[Photograph by Sport and General.]

The rapid turning about of large aërials in that manner is not practicable; therefore the Marconi Company erect two independent triangular or rectangular aërials fixed with their planes at right angles (Fig. 3), and connect them to the direction-finder box, which may be said to reproduce the external conditions in a small space. Inside the box there are two fixed "field" coils, mounted in planes at right angles and connected to the aërial wires. Within these fixed coils is a rotatable "search" coil (Fig. 5). This portion of the apparatus combines the signals received on the two aërials, so that the movable "search" coil is influenced by them when in a plane directed towards the sending station, but is unaffected when at right angles to that direction.

The dial of the Finder is calibrated from 0 deg. to 360 deg., and is arranged so that the direction of the incoming signals is due north when the direction pointer is at 0 deg. When signals have been obtained, the apparatus is tuned to the proper wave-length as in ordinary wireless reception. By rotating the handle of the Direction-Finder, the strength of the signals in the telephone headgear will be heard to vary. The maximum strength will be heard at points diametrically opposite on the scale, and between these positions the sound gradually decreases until at two other opposite points, midway between the maximum position, there is silence.

Since at the present time it is not possible for one direction-finding station to find from the received signals alone the distance of their origin, but only their direction, it is necessary to make use of two or more stations separated by a considerable distance. Such stations having obtained the directions of the transmitting station (in this case, the aeroplane) it is only necessary for the control station to plot these directions on the map, when the point of intersection will give the position required (Fig. 6).

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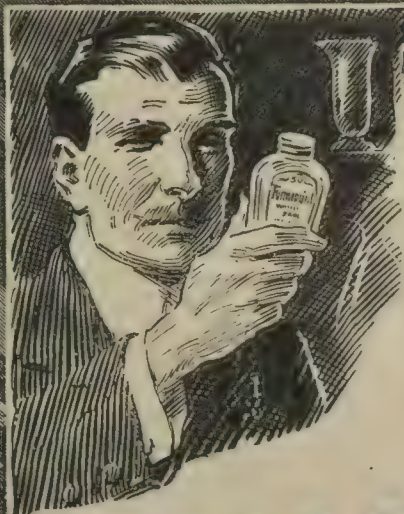
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## THE PLAYHOUSES.

## "THE YOUNG PERSON IN PINK," AT THE HAYMARKET.

IT is so short a while since Miss Gertrude Jennings' attempt at a full-length play, "The Young Person in Pink," was produced at a matinee that there is no need to discuss it afresh in detail now that it has been put into the bill at the Haymarket, under Mr. Donald Calthrop's management. It is a quaint mixture of fantasy and observation—or, if you will, of conventionality and realism. The characters are for the main part splendidly vital and full of humour; but the story written round them is based on an idea at once hackneyed and artificial—the sort to be expected in a cheap novellette. The girl who loses her memory, the young Peer who falls in love with her in Hyde Park, the dame of mature charms who threatens their happiness—how unreal these seem by the side of the seller of balloons, the disreputable dealer in old clothes and her daughter, the prim spinster, Miss Winch, and other types taken straight from life and made to talk with refreshing actuality. The wise playgoer ignores the story, and revels in these human folk and their dialogue. There have been some changes in the cast. Mr. Calthrop now plays with engaging naturalness as Lord Steventon vice Mr. Leslie Howard, Miss Phyllis Stuckey replaces Miss Mary Jerrold as the hairdresser's assistant, and Miss Blanche Stanley takes up Miss Mary Brough's rôle of the woman with the balloons; while Miss Ellis Jeffreys is a little kinder to the character of the middle-aged *amoureuse*, Lady Tonbridge, than was Lady Tree. But Miss Sydney Fairbrother is once more inimitable as Mrs. Badger; Miss Jean Cadell's companion study is as clever as before; Miss

Joyce Carey is the most deliciously girlish of heroines; and the acting throughout is worthy of the occasion.

## "UNCLE NED," AT THE ST. JAMES'S.

Conversions on the stage are rarely convincing, and that on which Mr. Douglas Murray relies in his St. James's play, "Uncle Ned," proves no exception to the general

and surly in every sort of company for three-quarters of a play's action, and you will find it hard to persuade the most good-natured audience that even after a stroke this graceless creature can forget to be miserly and bullying, can kiss a runaway daughter who has returned, and can smile on and be amiable to everybody. Uncle Ned is supposed to work the miracle, a brother who is as different from the irascible Sir Robert as chalk from cheese—indeed, one suspects that Sir Robert's vices are allowed no redeeming features so as to heighten the attractiveness of his foil. But even Ned, though he helps the secretly married daughter to escape, and induces his brother's secretary, an old flame of his, to revolt, and boasts that he is going to convert the curmudgeon, would have been powerless to effect his chief aim but for the convenient illness. No; Mr. Murray's is the most artificial of artificial comedies. The brothers, it is true, make an amusingly conventional contrast, and Mr. Ainley and Mr. Randle Ayrton almost galvanise the puppets into life. And there is one figure that really is alive—a flapper, whom Miss Edna Best impersonates to perfection.

## THE GAIETY REVIVAL OF "THE SHOP GIRL."

"The Gaiety is itself again," doubtless many said on renewing acquaintance with "The Shop Girl." For the younger generation the twenty-six-year-old musical comedy—with its book overhauled, with new Darewski melodies added to the familiar strains of Ivan Caryll and Lionel Monckton, with the favourites of to-day in the rôles of yester-year—had all the charm of a novelty. Their elders had their link with the old cast in the person of Mr. Robert Nainby, vociferously welcomed; while their pleasure was enhanced at final curtain-fall by the sight of Mr. Hicks, now producer, and Miss Terriss coming

(Continued overleaf).



PROPAGANDA ON THE AERIAL PAPER-CHASE SYSTEM: A BERLIN CROWD IN POTSDAMER PLATZ PICKING UP GOVERNMENT LEAFLETS DROPPED FROM AEROPLANES.—[Photograph by Topical.]

rule. The author has handicapped himself too severely in his portrait of a curmudgeon made intensely disagreeable throughout three acts to give himself a chance of securing for the character a plausible change of heart in the small space of time his scheme permits for the spectacle of the metamorphosis. Show a man harsh when not indifferent to his girl children, tyrannical to all those he employs,

Darewski melodies added to the familiar strains of Ivan Caryll and Lionel Monckton, with the favourites of to-day in the rôles of yester-year—had all the charm of a novelty. Their elders had their link with the old cast in the person of Mr. Robert Nainby, vociferously welcomed; while their pleasure was enhanced at final curtain-fall by the sight of Mr. Hicks, now producer, and Miss Terriss coming

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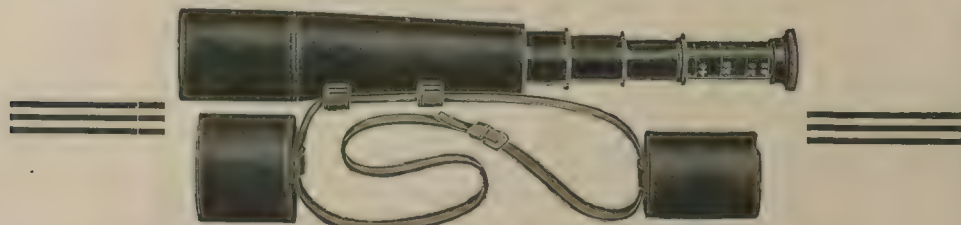
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(Continued)

back to the scene of their former triumphs to wish their successors good luck. Miss Evelyn Laye has all the qualities that helped former leading ladies at the Gaiety to favour she pleases the eye, and she can both dance and sing charmingly; Mr. Roy Royston, Miss Gladys Homfrey, and Mr. Leonard Mackay are in their right places; and Mr. Alfred Lester, with the difficult task before him of replacing the droll Edmund Payne, has never provoked heartier laughter.

#### "JUST FANCY." AT THE VAUDEVILLE.

At the very moment in which a form of entertainment seems doomed there comes sometimes an example which shows what the form can be at its best and secures it a fresh lease of life. The new Vaudeville piece, "Just Fancy!" may very well have done that service for the revue. Certainly, if all revues were as dainty, as apt, and as full of humour as this in which Mr. Wimperis as author and Mr. Herman Darewski as composer have collaborated, no one would wish to shorten their vogue. For here travesty is made into an art, and bright music gives just a sufficiency of relief. The burlesque episodes which prove so diverting include a skit on "The Bird of Paradise,"



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This remarkable spraying-machine consists of a huge tank with ten sprayers operated by a large belt. It is drawn by horses and can only be used when in motion.—[Photograph by Photopress.]

with Mr. Ralph Lynn and Miss Betty Chester as principals; and a sham tragedy in which lover and husband pretend to commit suicide, only to find their inamorata walking off with a third man, owing much to Miss Margaret Bannerman's vivacity. There is even better fun provided by a burlesque of the stage-fashion set by "The Young Visitors." Of individual turns, perhaps the happiest is the song about the fly sung by Mr. Walter Williams, and possessed of such a taking refrain that the first-night audience took it up and acted as chorus.

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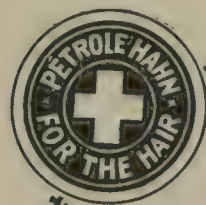
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## THE CHRONICLE OF THE CAR.

The Revival of  
Police-Trapping.

It seems passing strange at a time when there is so much undetected crime, particularly crime accompanied by violence, that police-trapping of the motorist should have become the vogue again. One would have thought that the police would have had too much to think of to institute afresh the wholly ineffective methods of trapping motorists for purely technical offences against the speed limit. It does not appear, however, that this point of view appeals to the authorities, since the bad old methods of trapping on open, deserted stretches of road seem to be more fashionable than ever. Surrey is again to the fore with these objectionable schemes for increasing the local revenues. Mortlake has already gained an undeniable notoriety for the severity with which technical infractions of the law are visited by a Bench which does not appear to take any account of the evidence which may be adduced by the defence, and acts on the apparent assumption that to drive a car is presumptive evidence

of guilty intent. Epsom, with its ten-mile limit, is another place which the motorist will do well to avoid. Heavy fines have been inflicted for speed in excess of this absurd limitation, and the magistrates seem to be thoroughly hostile to the drivers of mechanically-propelled vehicles. I do not profess to know why it should be, but there is something about Surrey which seems to favour these stupid methods of straining at the gnat and swallowing the camel. In the past we have had experience of the methods of Godalming, Kingston, Guildford, and more than one other part of the county, in which to show oneself in a car was to ask for prosecution and an inevitable penalty. Now other districts of Surrey appear to desire to emulate the unpopularity of the others and to be laying themselves out for it. There is only one thing to be done, and that is to avoid the whole county as far as possible.

The Question of  
Speed Limits.

It is really time that the whole question of arbitrary speed limits in particular areas was brought up for reconsideration and revision. They were most of them applied for and granted by the Local Government Board in the days when the motor vehicle was not as well understood as it is now, and when it was a much less controllable entity than we now know it to be. Local authorities were afraid of it, because it was nominally the fastest thing on wheels. Hence they had an idea that its speed must of necessity be dangerous and must therefore be limited in populous places. They had not learnt the lesson that speed, merely as speed, is not dangerous unless it is accompanied by some special set of conditions. They applied wholesale for special limits, which were granted in many cases, and which persist now, although everyone—excepting police and magistrates—recognises that they are totally ineffective to achieve the purpose for which they were designed. They do not

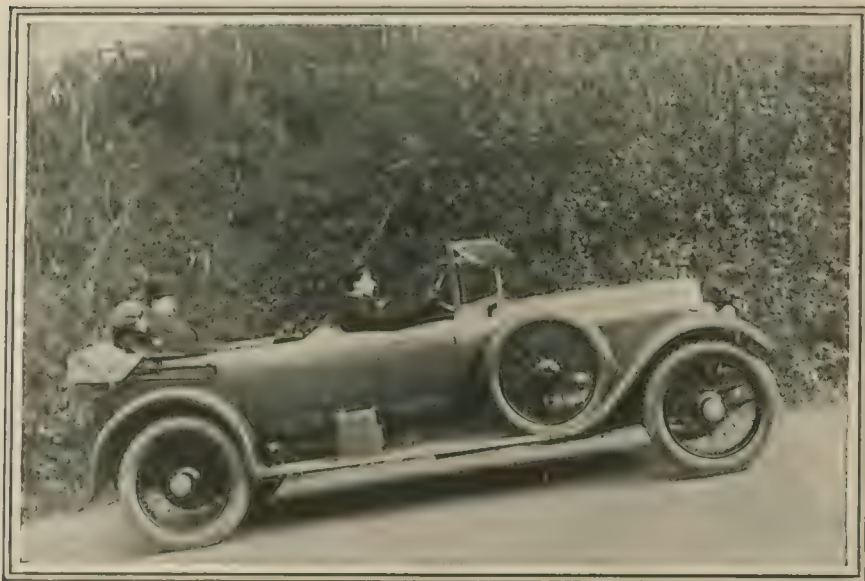


"SHIPS OF THE DESERT" ANCIENT AND MODERN:  
A B.S.A. MOTOR-BICYCLE IN EGYPT, UNDER THE EYE  
OF THE SPHINX.—[Photograph by Clayton.]

make for the safety of the public, which may be endangered by a speed of five miles an hour just as much as it may be by fifty, or even more. The only use—if it can be called a use—to which they can be put is to bring revenue to the coffers of the courts in the form of fines inflicted on the unwary motorist who may be caught travelling at twelve miles an hour in a ten-mile limit. There may have been no danger to others, but the fact remains that the car was exceeding the legal limit, and the driver is mulcted in a fine that would be accounted heavy if the offence had been an unprovoked and aggravated assault on a policeman. It is really much cheaper to be a professional wife-beater than to drive a car in Surrey or in any of the more notorious trapping districts.

New motor legislation is due before very long, and I think one of the strongest planks in the platform of the motoring party should be a revision of these special limits. There is no reason to think they have saved even a small percentage of accidents. If they had, there would

[Continued overleaf.]



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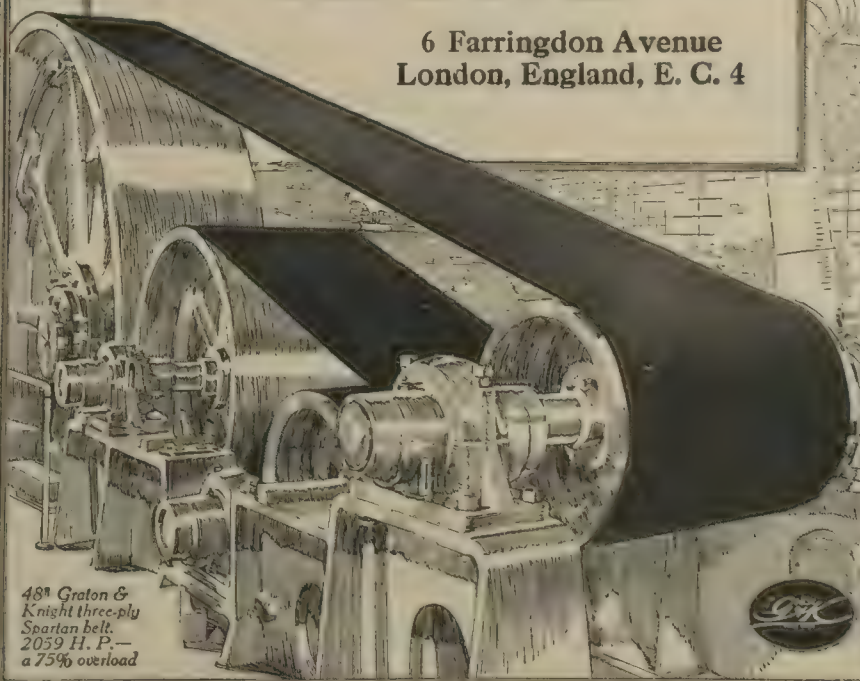
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(Continued.)

be no more to be said, but I contend they have not been justified and that they only act as an irritant to the motorist and take the police off more serious duties to work "traps" that do no good to anyone.

#### Petrol and Benzole.

We have said our say in the matter of profiteering by the petrol companies, and while I am certainly of opinion that they are charging far more for the commodity than the facts warrant, in common fairness to them I think it should be pointed out that their profiteering is a mere circumstance to that of the benzole people. If we except the tax, which benzole does not pay, the net increase in prices works out in the case of petrol at 220 per cent. since 1909, while that of benzole is as near as possible 495 per cent. I have taken 1909 as the starting point because it was the year in which both products touched the low-water mark of retail prices. Petrol was then 1s. per gallon and benzole 6½d.!

#### Taxation.

As I have already forecasted, the taxation proposals of the Committee of the Ministry of Transport are that a tax of £1 per horsepower shall be substituted for the present system of car and fuel tax. In the case of commercial vehicles, the

tax is to be—if the Committee's recommendations are adopted, as they almost certainly will be—£16 up to one ton unladen, from one to two tons £21, and £30 above that unladen weight. Motor-cycles under 200 lb. are to pay an annual tax of 30s., and over one of £3, while the side-car combination is to be mulcted in a tax of £4. The motor-scooter is to be classed as a motor-cycle. The Committee also recommends—in obedience to the orders of the Treasury—that the fuel tax shall be dropped. The Report of the Committee is not unanimous, and it is understood that there is a Minority Report opposing the new scheme very strongly. It will be interesting to see now what the programme of the motoring organisations is to be—if, indeed, they have formulated one at all.—W. W.

#### "MY LADY'S DRESS." AT THE PLAYHOUSE.

THERE is such a thin thread of connection between the series of episodes constituting Mr. Knoblock's stage-story of "My Lady's Dress," these episodes being supposed to picture the little dramas of comic or tragic sort which the elaboration of a single evening-gown in its various materials has involved, that the revival of the piece would call but for chastened enthusiasm did it not afford Miss

Gladys Cooper, as interpreter of many parts, the opportunity of reminding us afresh of the versatility of her gifts. Her choice of plays has limited her to a rather narrow range lately, and given next to no scope to that capacity for emotional intensity which ever since her performance in "Diplomacy" has seemed to her truer admirers to indicate the direction in which her art could be most successfully employed. The frivolities of "Home and Beauty," for instance, were engaging enough, and helped her to some delicious moments of comedy. But it is just as well that even in such brief episodes as this revival furnishes—in the scene of the poor girl cripple's sacrifice of her hair, or in the miniature tragedy which shows a mannequin stabbing her employer—the public should recall, and Miss Cooper herself should recall, that she has the power of stirring the deeper emotions. Talent unused rusts; it would be a pity if Miss Cooper hid hers in a napkin. She obtains sound support from Mr. Malcolm Cherry, as well as from Mr. Tresahar, Miss Laura Lydia, and Miss Joan Vivian-Rees. It is to be hoped that in any new venture she will cast herself for more strenuous work. Meanwhile, we trust that her illness, which necessitated closing the Playhouse soon after "My Lady's Dress" was revived, may prove only temporary.

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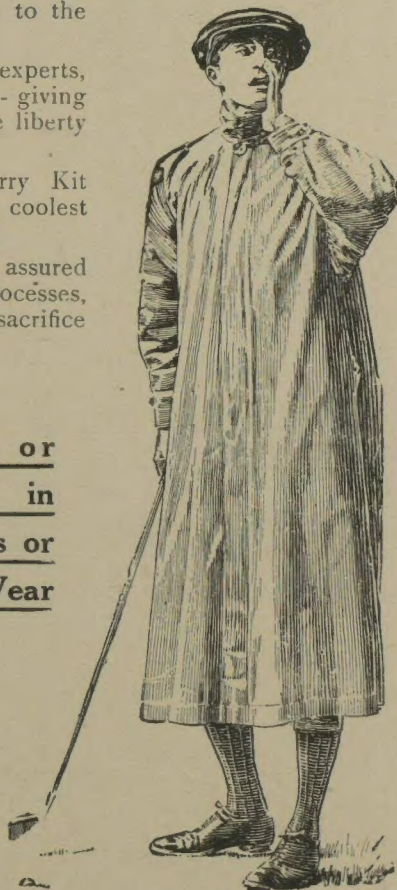
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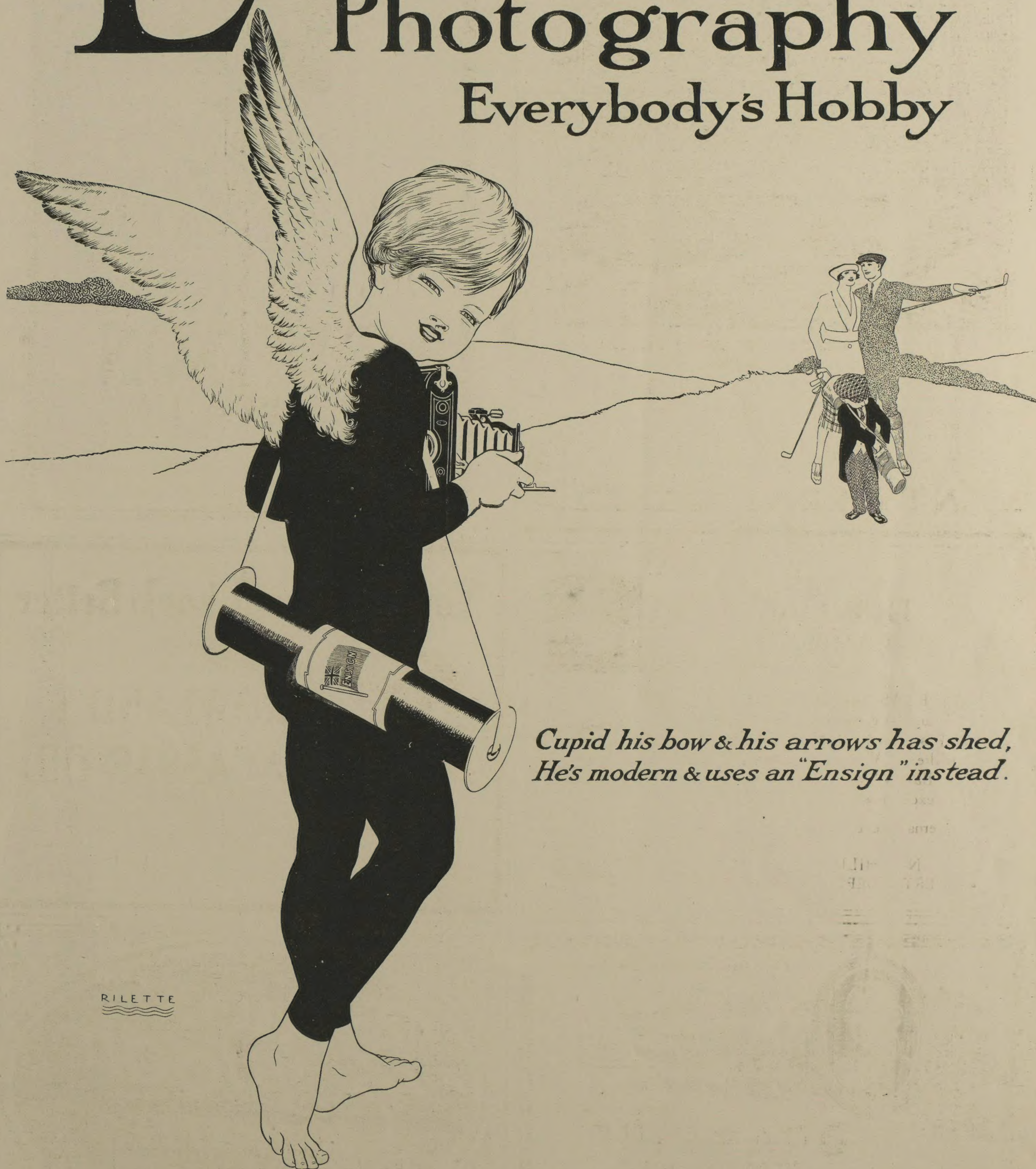
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